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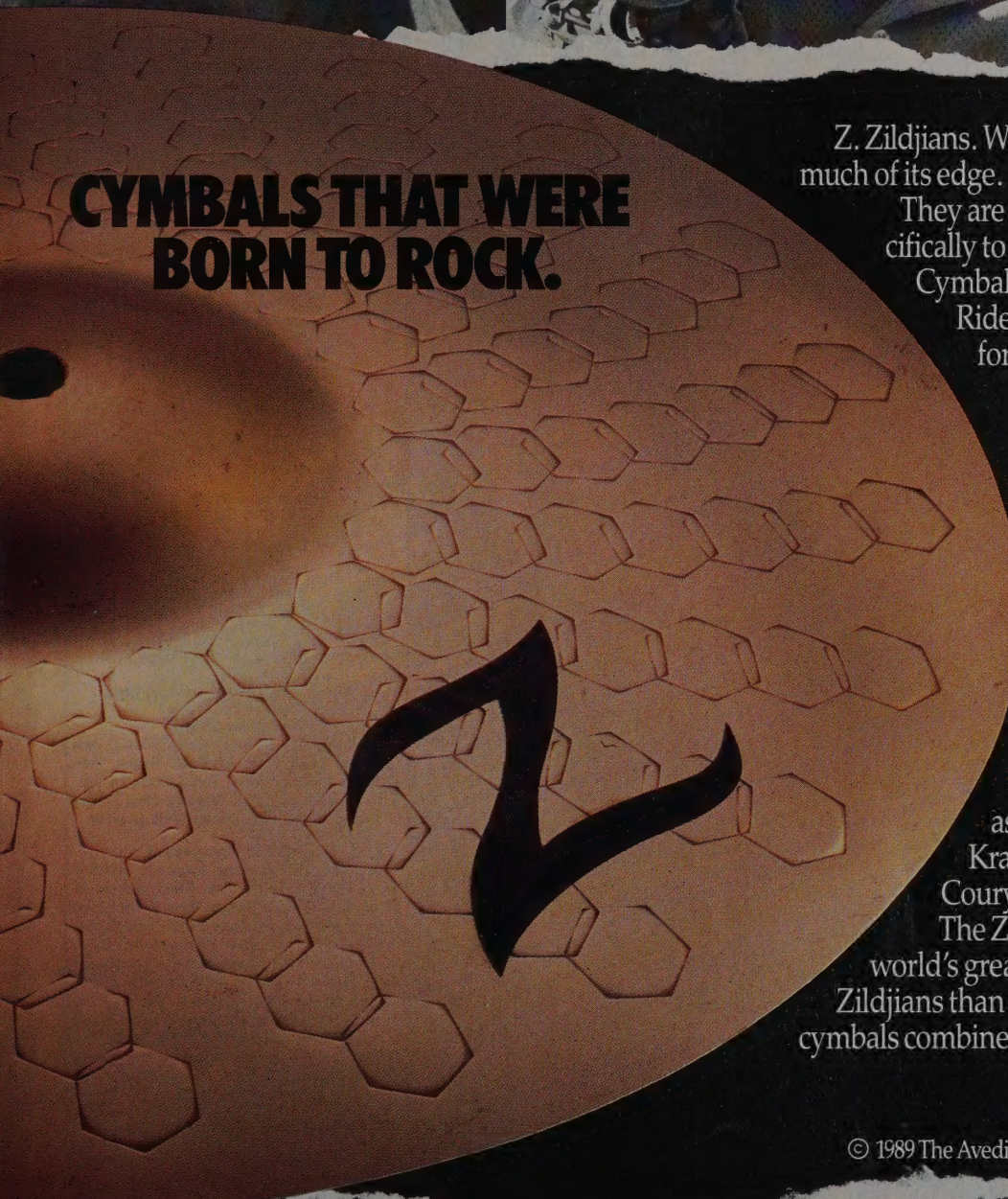
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
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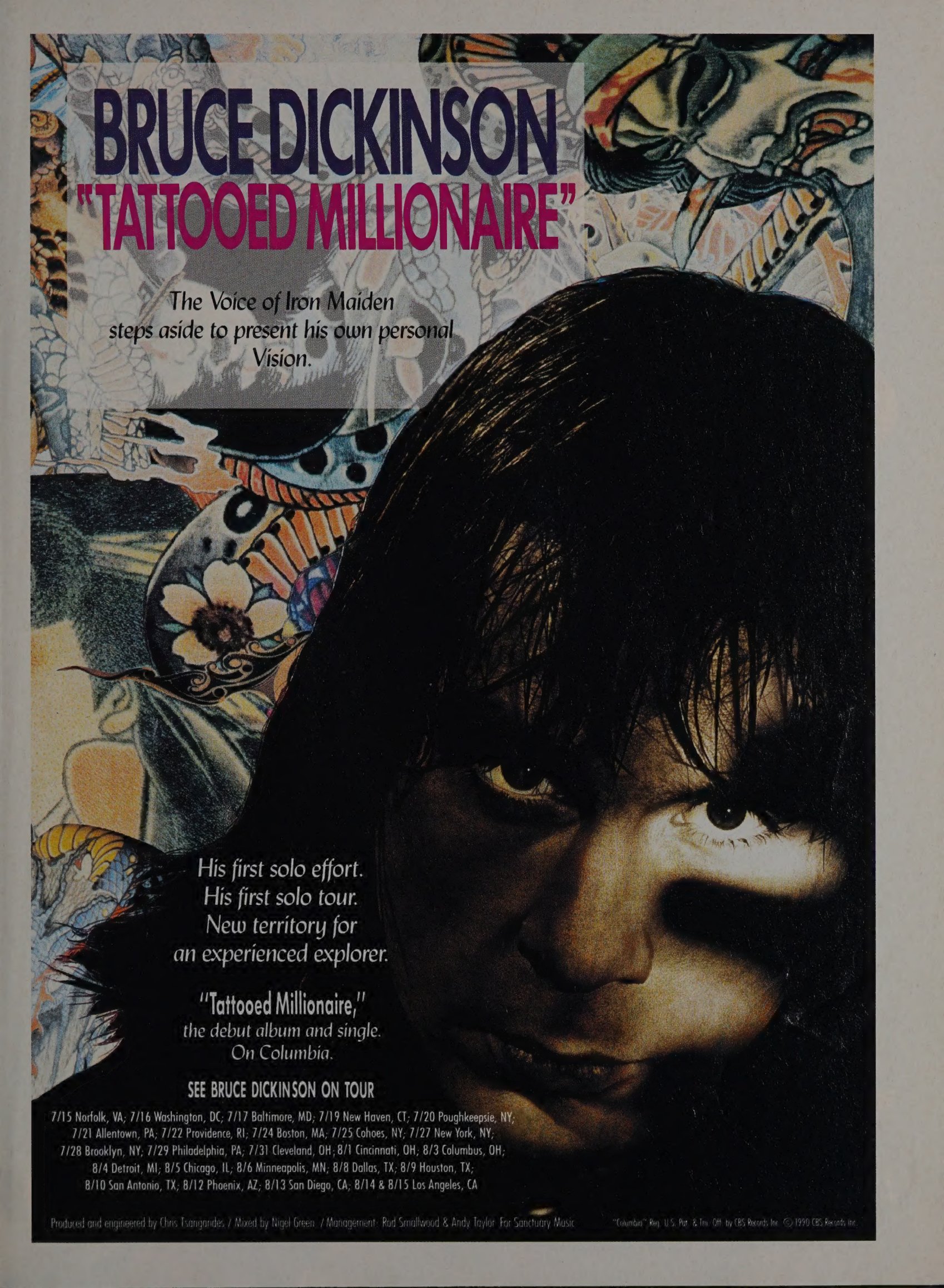
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ROOTS

BY HANK PETERS

GEORGE LYNCH



Hames/Hashimoto

George Lynch: "Dokken became a situation that was almost impossible for me to deal with."

Each issue we travel back in time with a rock and roll celebrity to learn secrets about his past. This month we sojourn back with George Lynch, the axe master of the Lynch Mob.

"Roots? I don't want to talk about my hair!" George Lynch bellowed when told we wanted to feature him in our monthly *Roots* column. And while there's certainly plenty to talk about when it comes to George's hair (remember when he featured a two-toned "doo" during the early days of Dokken?), we quickly informed the guitar master that we were more concerned this time with the roots of his new band, the Lynch Mob. So many rumors had been floating around as to exactly why he left Dokken, and why he chose to call the new group the Lynch Mob that we figured we had to get to the bottom or should we say "root" of this matter.

"The key word is that I got sick of working in an atmosphere where certain people always acted like they were better than everyone else," Lynch said, explaining his departure from Dokken. "It just wasn't a healthy environment. I think everyone knows that we actually recorded the last Dokken album without Don even being in the same studio with us. What kind of band is

that? The music just wasn't going anyplace. It wasn't growing at all. There was just no chemistry there, and I think that was easy to hear on the albums. I'm not saying that the music was bad — some of it was really good — but it became a situation that was almost impossible for me to deal with.

"When the band broke apart I wasn't sure exactly what to do," he added. "I talked to (drummer) Mick Brown and (bassist) Jeff Pilson about what they wanted to do, and we thought about just starting a band of our own. But things didn't work out in that regard because of our scheduling; Mick and I stayed together but Jeff was anxious to play some guitar and handle all the singing, which is what he's trying to do in his new band. Mick and I just found us a singer in Oni Logan and a bass player in Anthony Esposito and the Lynch Mob was born. There's a capsule summary of our roots — are you satisfied?"

Yeah, George, we're satisfied. And so will the fans when they hear the first album by the Lynch Mob. With its rich blend of rock, metal and blues, the disc is surprisingly different than anything Lynch presented in Dokken, yet it retains all the commercial accessibility, as well as the unmatched guitar virtuosity, that made

that band a platinum success. Unquestionably it is Lynch's faster-than-light guitar licks that will first attract fans to the Lynch Mob, but after they get a taste of both the band's material and Logan's guttural screams, it seems a safe bet that this band is destined to become one of the most talked about groups of the 1990s.

"Finding someone like Oni was an incredible bit of luck for us," George said. "When Mick and I first started hunting for singers we knew it would be tough, but we couldn't believe how many tapes we had to go through just to convince ourselves that the right guy might not even exist — or at least not be available to us. But then we caught Oni in a club where he was working with his former band, Ferrari. They were about to enter the studio to begin recording, but once we saw him we knew he was the guy we wanted. We had to pull a few strings, but we ended up with him."

While Lynch is obviously happy about the recent turn of events that have seen him escape the Dokken yolk of oppression and find the right musicians to launch the second phase of his career, he knows that he'll have to take a major step back before moving ahead. After six years of struggle, Dokken had just reached arena headlining status at the time of their demise. Now, with the Lynch Mob, George knows it's back to the opening acts slot — at least for a while.

"That's alright with me," he said. "I feel great about the opportunity to get on stage with this band at any time, and I'd welcome the chance to open for anybody. I just hope that we don't have to wait six more years to headline with this band. I think we waited too long to headline in Dokken — everyone admits that. But we learned our lesson. If we can come out and be successful, I'd like to see us get a shot at headlining in a year or two."

As we close this feature, we figured we'd give Mr. Lynch the opportunity to take any parting shots at his former partner-in-crime, Don Dokken. Certainly the pair had their differences over the years, and while George admits that he doesn't harbor any bad feelings, he couldn't resist the opportunity we presented. "Well, the final straw for me was when Don tried to be like David Lee Roth and do a split off the drum riser to start the show," Lynch said. "The only thing he split was his pants. Don thought he was some sort of sex god on stage, and I think that always hurt our credibility with the fans. There was too much of an act going on there — let's just leave it at that. There won't be any play acting with this band — everything we're doing comes right from the heart." □



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INFORMATION CENTER

Oh, that **Tommy Lee**! It seems that **Motley Crue's** demon drummer just can't keep his pants on. Just when we thought the boys had cleaned up their act and would never see the inside of a jail cell again, Tommy goes and drops his pants (actually his G-string) in front of a packed Tennessee auditorium. As soon as the band walked off the stage, uniformed authorities were there waiting to wisk Tommy off to

the local jail for a night of fine dining and fancy living. After some fast talking, however, Tommy was released after promising never to let the impressionable youth of Tennessee (home of Jack Daniels) go moon watching again.

Forget about those rumors indicating that

drummer **Steven Adler** has been fired from **Guns N' Roses**. While there was undeniably a problem within the Gunners (what a surprise), the difficulties with Adler were settled almost painlessly. By the time the band played the Farm Aid benefit last April, their internal problems had been totally settled and they were well on their way to completing their new double-record set. The exact date of release for the still untitled collection remains unclear, though people at the band's label insist it will be out by fall — just in time to cash in on the lucrative Christmas season.

For a band that is supposedly "taking it easy", **Metallica** sure seem to be working hard. Following the highly successful European tour of late spring and early summer, the boys have now announced intentions to play a couple of outdoor festivals in the U.S. The hottest rumor at the moment is that the band may share top billing with **Aerosmith** at this year's Texas Jam, to be held in Dallas on July 7th. After that the Metallica men will indeed take a brief vacation following which they will start rehearsing material for their next LP. "We'll have a record out sometime in 1991," said drummer **Lars Ulrich**. "But that's about as specific as I want to get."

It's a busy time in the recording studio for many of rock's biggest bands. In addition to **Guns N' Roses**, other groups slapping their sound on to tape include **Anthrax**, **White Lion**, **Badlands**, **Queensryche**, **Bullet Boys**, **Ratt**, **Ozzy Osbourne** and **Van Halen**. It seems that virtually all these groups are now planning on September/October releases, making it appear that we're all headed for one of the hottest fall concert seasons. Some pundits have recently said that they believed metal was in decline. Well, just one look at this release schedule should convince any cynic that metal is stronger than ever.

TIDBITS AND ASIDES

Is guitarist **Zakk Wylde** thinking of recording a solo album while staying part of the **Ozzy Osbourne** band?... Have the **Bullet Boys** encountered some unforeseen problems in the studio?... Is **Jon Bon Jovi** spreading his musical empire to new frontiers?... Is **Judas Priest** balking at the idea of playing some theaters on their upcoming U.S. tour? □

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THE LONDON QUIREBOYS

BACK TO BASICS

YOUNG BRITISH BASHERS

TAKE AIM AT THE TOP WITH FIRST U.S. ALBUM.

BY WINSTON CUMMINGS



The London Quireboys (l. to r.): Chris Johnstone, Nigel Mogg, Spike, Guy Griffin, Guy Bailey.

It's getting almost embarrassing to read in various rock publications about the band that's about to become "the next big thing" on the British rock scene. We here at **Hit Parader** are as guilty as anyone, since we've continually tried to predict which band will break England's decade-long metal slump. Well, here we go again — and this time we mean it! This is the story of the London Quireboys, six lads from London (yeah, we know there are only five in the picture) who have a style and sound that seems tailor-made for the metal scene of the '90s. Not the skin-head eccentrics or the tattooed beat messiahs that the British have attempted to pawn off on us in recent years, these guys have the look and the licks that have "big time" written all over 'em. For vocalist Spike, guitarists Guy Bailey and Guy Griffin, drummer Rudy Richman, bassist

Nigel Mogg, and pianist Chris Johnstone, success isn't something they crave — but it sure as hell isn't something they're about to turn their back on, either.

"Oh, if people like us, that's nice," Spike said with a hint of a smile. "And if they don't, that's nice too. We formed this band because we liked the music we were making. The fact that some other people have gotten into it too is great, but that wasn't the point. We're just a bunch of friends who love to get together and play rock and roll. The pressure of being 'the next big thing' is so silly to us. We're just hangin' out, having fun and hoping that the people who come to see our show, or the ones who buy our album, are having half as much fun as we are."

The Quireboy's odyssey to their current status in the rock world began some four years ago when Spike met up with Guy Bailey in a bar. The pair began discussing their dreams and ambitions, and before they left their seats that

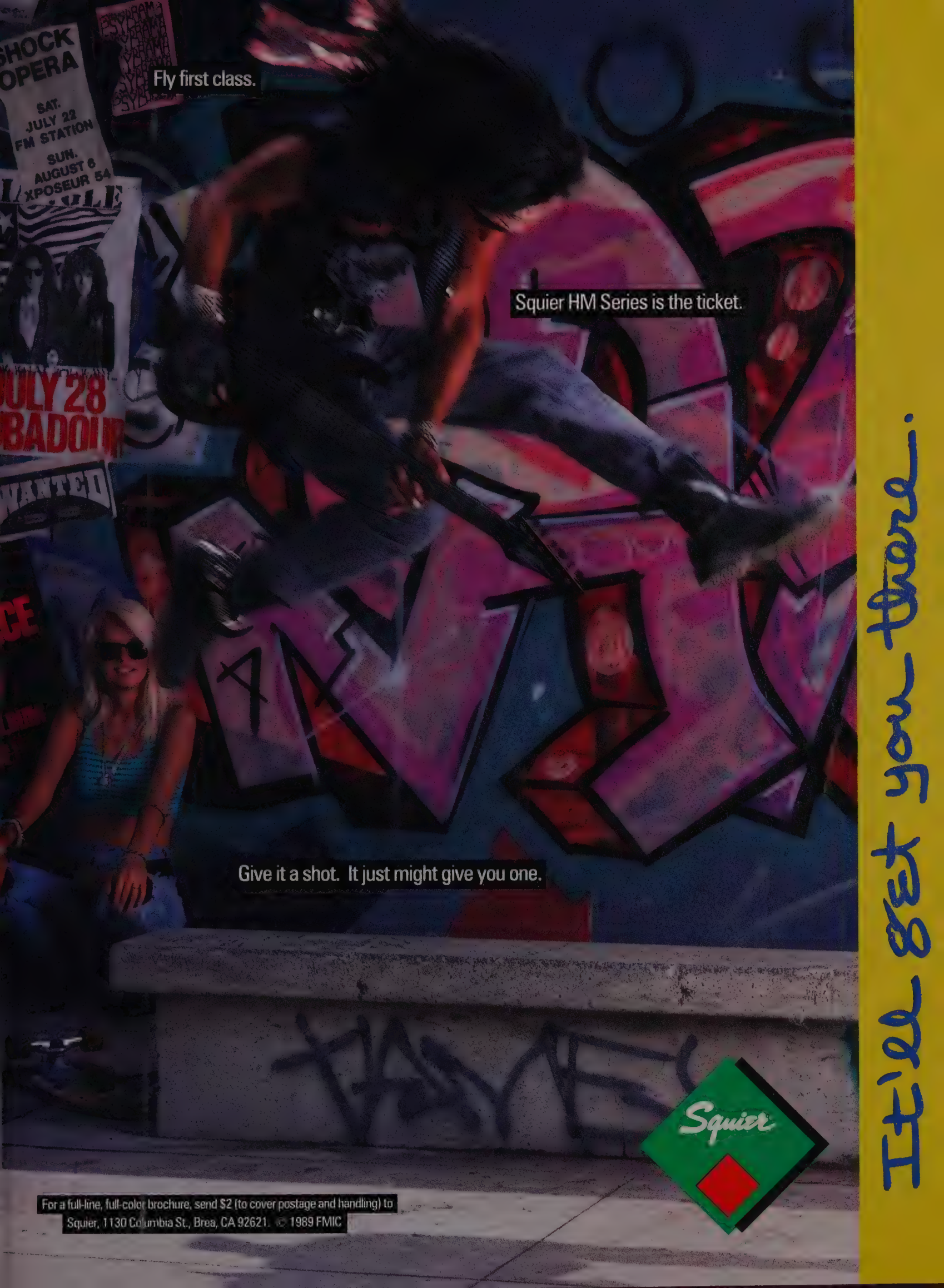
evening, they had decided to unite their forces and try to put together a pure rock and roll band that picked up on their island's noble traditions. Soon the two had moved into the same London apartment, and their neighbors grew tired of complaining of the Stones, Faces and Zeppelin albums that were being blasted long into the night. But using those bands for inspiration, the two struggling young musicians began to write their own songs, and the London Quireboys were born.

"It wasn't that easy to find anyone who shared my taste in music," Spike said. "London is a place where only the latest trend is important in music. Bands that had come and gone are best forgotten to most of those people, and that's sad. There was so much great music made then, even twenty years ago, and to forget it would be a crime. That's why when the two of us got together it was so special. We would hang out, work our day jobs at a construction site, then play records and write our music all night."

Soon the pair had written enough material to call on some fellow musicians and start playing live in various clubs throughout London. Within months, the band's permanent lineup fell together, and just as quickly the group became the most talked-about band on the British club circuit. Their infectious, hard-hitting tunes, rugged good looks and high-spirited stage style soon started drawing attention from people in high places. By the time the band had sold out London's most famous club, The Marquee, for the ninth time, they had been signed to a management deal by Sharon Osbourne (who also handles the careers of husband Ozzy and Lita Ford) and inked an indie label record contract.

"Things really started to pick up for us," Spike said. "We found ourselves working with some great people, and we were able to move up and start playing shows like the Reading Festival. It was a little disappointing that we didn't have the right record deal at that time, but we released a few singles on an independent label, and that seemed to get things going in the right direction."

Those singles, *Mayfair* and *There She Goes Again* both ended up on the British charts and convinced the major labels to step in and give the band the attention they deserved. Soon the band had signed their record deal and were off to Los Angeles for six weeks of recording which resulted in their debut LP, *A Bit Of What You Fancy*. From the rollicking riffs of *7 O'Clock* to the hard-driving energy of *Whippin' Boy*, the London Quireboys seem well on their way to putting England back on the rock and roll map. "We'll do our best," Spike said. "Americans seem to be fascinated with us, and we're fascinated by them. Maybe it's because we're English — maybe it's because we're just different. Whatever it is, we're not about to change it." □



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HIGH STYLIN'

BY JODI SUMMERS

Today, we stimulate the brains of metal mavens everywhere by inquiring: What is the meaning of life?

A cool stream with a warm waterfall, and it trickles down rivulets of love.

Steven Tyler
Aerosmith

I don't know. If I did, I probably wouldn't be here. But I haven't figured it out yet. Steve Tyler, that's it...

Mick Mars
Motley Crue

Is this like yin and yang and all that? Life is such an open subject, I can get deep into that. I would say the main ingredient in life has to be honesty with yourself; and that extends to people around you. If you're honest with yourself then everything else will fall in line.

Nikki Sixx
Motley Crue

You should relate to your instincts, but not too much. You should be yourself and try to do what's fun. Don't rush into things, take your time, things have a funny way of working out themselves.

Kee Marcello
Europe

The question is do we believe in afterlife or not? I believe that everyone is coming back again as a monkey or rabbit or whatever. Our soul and spirit will keep on living. There's definitely something more happening than we can perceive and a lot of things have happened already before we lived this life.

Lenny Wolf
Kingdom Come

Just do it. Just act and see what happens later, let the other people catch your waves. Do

it while you can and leave something for the others to abhor or enjoy.

Ron Yocum
Sea Hags

Honesty.

Paul Stanley
Kiss

To live and learn, to be enlightened, and to enlighten others.

Mike Monroe

Success.

Tommy Lee
Motley Crue

Work hard, play hard, stay hard.

Sebastian Bach
Skid Row

The meaning of life is keeping so busy that you don't have enough time to think about things like that. Let's be realistic, Kiss can all sit around twiddling our thumbs and the rent would still be paid, but that's not what it's about. Life's about working your tail off in something people don't think is work, and having enough energy to come close to a bed and fall out in exhaustion. You should be too busy having fun to figure out what it all means.

Gene Simmons
Kiss

You know two things, you're born and you die, and you know the only thing you can really do in life is enjoy it because when you're dead, you're dead.

Bret Michaels
Poison

Learn from your experiences so your soul can evolve so that you can reach enlightenment in a future lifetime.

Steve Vai
Whitesnake

It would have to be Motley Crue music. The meaning of my life anyway.

Vince Neil
Motley Crue

Spaghetti and meatballs, that's my favorite food. That and to one day have your parents stop telling you to get a real job.

Jani Lane
Warrant

□

Christopher Lee Helton



Warrant's Jani Lane: "Spaghetti and meat balls are the true meaning of life."

Warning: This album may cause you to

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in which you live. It may cause your heart to

pound, your blood to circulate at a faster than

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to take sitting down. It

may cause you to think. Some

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"the losers"

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Throughout the '80s, first lady Nancy Reagan preached to anyone who'd listen to "Just Say No." Well, in case no one's noticed it's now the '90s, and instead of the youth of America saying "Just Say No," they're now saying **Just Say Ozzy**, which just so happens to be the title of Mr. Ozzy Osbourne's latest vinyl venture. **Just Say Ozzy** is a strange album from a strange man released at a strange juncture in Osbourne's 20-year career. It really isn't an album, you see, but it's not exactly

an album either; you got that? Featuring six songs recorded live in London's Brixton Astoria Theatre, Osbourne hopes that the disc isn't perceived as the follow-up to his platinum-selling 1988 release, **No Rest For The Wicked**. Rather he wants the extended-play disc — or EP for short — to be viewed as merely a showcase for the stellar talents of his current band — guitarist Zakk Wylde, bassist Geezer Butler and drummer Randy Castillo.

"This is probably the best group of musicians I've ever worked with in my life," Osbourne said. "I don't want to compare Zakk to Randy

Rhoads or have people ask me to rank Randy Castillo and Bill Ward. I'll just say that together we work very well, and that comes across on this live thing. This isn't my next album — it's just something to keep the fans happy and let them hear how wonderful this band was on the road."

Earlier we indicated that the release of **Just Say Ozzy** comes at a strange time in Osbourne's career. The reason for that statement is that despite the low professional profile (at least for him) Osbourne has maintained since he wrapped up his world tour last fall, the controversy caused by his domestic squabble with wife/manager Sharon last September has thrown the Oz's life into turmoil. While the most difficult days of his messy legal situation have now passed, and it now appears that Sharon and Ozzy have reconciled, the incident forced Osbourne to examine his life from a telescopic perspective, and he didn't like what he saw. Always one to bemoan his dependence on alcohol and the sorry state he often finds himself when not living the regimented lifestyle of the road, Osbourne was understandably at low ebb as the new decade kicked off a few months back.

"I go thru times when I really do hate myself," the Oz said. "I can get up in the morning, look in the mirror and just despise the face that stares back at me. Thankfully I don't have those days as often as I used to, but they still certainly exist. I was forced to realize once again that alcohol and I just can't function together. It's certainly no secret that I've tried just about everything to give up drinking over the years, but I had come to a realization that I liked myself better when I drank. Now I've got to face the painful reality that I can't allow myself to drink because I might lose everything that is near and dear to me."

With his personal problems hopefully in the past, Osbourne has now turned his attentions fully on writing and recording material for a new album he hopes to have ready by late summer. According to Ozzy, this new disc may surprise many people for not only will it feature a more prominent role from Wylde, but it will symbolically begin a new era for Ozzy. With the release on **Just Say Ozzy**, of such Black Sabbath numbers as *Sweet Leaf* and *War Pigs*, Ozzy feels he has once-and-for-all exorcized the demons of his past and can begin an exciting new chapter in his storied history.

"When I was first told that the label had interest in releasing the EP I really wasn't very excited about the idea," Osbourne said. "I thought the fans might look at it as just another live album from me that featured Black Sabbath songs. But I look at these versions as the definitive ones — better even than Sabbath's originals. Now I can close that part of my career forever and move on. I still might play a Sabbath song or two on stage — but then, I



DOING THE RIGHT THING

METAL MADMAN FOLLOWS SUCCESS OF **JUST SAY OZZY** WITH RETURN TO THE STUDIO.

BY GLENN JAMES



Zakk Wylde: About to make his biggest impact yet on the Ozzy metal legacy.

may not.

"The funny part is that Zakk knows more about Sabbath and Sabbath songs than I do," he added. "That's why I'm so excited about the next album. He showed a bit of what he could do on the last studio record, but I don't think he felt totally comfortable with me and the band until about half way through the tour. Now that we've all been together for a couple of years I'm expecting some amazing things from him in the studio. I really believe this next record might be my best one ever."

To say his next record might be the best of his lengthy career is certainly a bold statement for Osbourne. One might think that at the ripe old age of 42 he'd be thinking more of retiring to his English manor and enjoying the wealth garnered from selling over 15 million albums throughout his career. But Osbourne long ago realized that retirement was the equivalent to a death sentence for him, and that he'd never be able to give up rock and roll and live life like a "normal" person. Ozzy Osbourne might be many things, but "normal" isn't one of them.

"I've tried slowing down at times over the years," he said. "After about two weeks I'm ready to go crazy. Just as I realized that alcohol will always play some role in my life, I've come to realize that rock and roll will always be part of it too. I never would have believed that I'd

Gene Kirkland



Ozzy Osbourne: "This is probably the best group of musicians I've ever worked with."

still be playing rock and roll at this stage of my life if you had asked me about it years ago. But then, I probably wouldn't have believed that I'd

live to see my 40th birthday."

Perhaps what keeps Ozzy going is the fact that no one in the rock world is more respected and loved by young rock musicians than this metal godfather. Bands such as Def Leppard, Metallica and Bon Jovi all call Ozzy a guiding force in their career — the man who gave them the moral support they needed and the chance to get on the road and tour when nobody else would give them a break. While Osbourne grows a bit self-conscious when his good samaritan image towards young rockers is brought up, he quickly adds that he believes more in rock and roll today than ever before.

"I was there at the beginning of this metal thing, and I'd like to hang around right until the end," he said. "I owe everything I am and everything I've got to the music and to the fans. If I can help a musician every now and then, I'll do it. Young musicians like Randy Rhoads, Jake E. Lee and Zakk Wylde have certainly done their job in helping me too. That's why I agreed to release the **Just Say Ozzy** EP at this time. It gives everyone a little perspective about my career and about heavy metal. There are songs on there that are almost 20 years old, and some that are only two years old — and they all sound damn good! It just proves that rock and roll will never die, and neither, probably, will I." □

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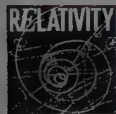
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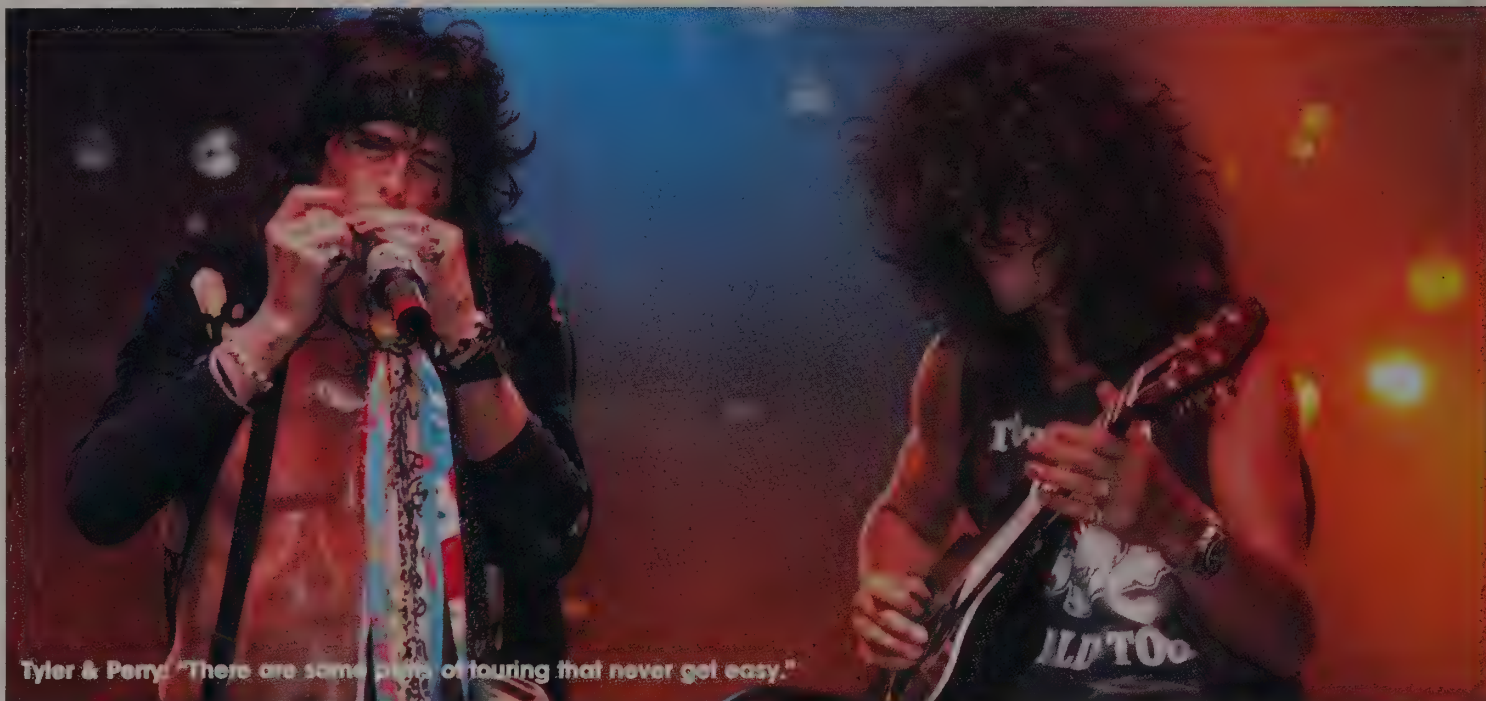
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CAUGHT IN THE ACT

BY ROB ANDREWS

AEROSMITH



Tyler & Perry: "There are some parts of touring that never get easy."

Backstage at an Aerosmith concert isn't as wild as it used to be — just ask vocalist Steven Tyler. In the old days one was likely to encounter a dressing room bar stocked with every kind of liquor known to mankind. Behind the scenes, one could usually find illegal substances of every variety as well. Back then backstage at an Aerosmith show was the modern equivalent to a trip into the black hole of Calcutta where anything was okay — as long as you didn't get caught.

Today, things are quite a bit different. When you walk into the band's dressing room now you're more likely to be faced with a bar stocked with mineral water and non-alcoholic beer. The only drugs you're likely to find will be a bottle of aspirin in the back pocket of an aging security officer. But despite the radical change that has taken place over the years within the Aerosmith family, Tyler, guitarists Joe Perry and Brad Whitford, bassist Tom Hamilton and drummer Joey Kramer say that they've never been healthier, happier or more ready to get out on stage each night and play the best rock and roll on earth.

"Things were pretty crazy backstage in the old days," Tyler said. "It was a place where there were just no rules. Anything was likely to happen — and it usually did. But to be honest, I was so out of it during some of those tours I don't even remember some of the wild things that happened. I still have people who'll come up to me and ask if I remember the night that some bizarre thing happened, and I've got to tell

'em I don't. That was one of the things that convinced me that drugs just had to go. Now things are a lot more quiet backstage, but I remember everything that's going on. We save most of our partying for when we get out in front of the people these days."

You'd have to be living in a cave somewhere not to realize that Aerosmith's current world tour, in support of their latest platinum release, *Pump*, has been reaching more people than any other rock tour of 1990. Already the boys have performed in front of over a million fans on two continents — with another solid four months of road work ahead of them. But instead of growing tired of the road's rigors, Aerosmith seem to be getting stronger as the tour trail gets longer. Perhaps it is their love for rock and roll. Or maybe it's just the fact that after nearly 20 years they've finally grown used to living out of a suitcase a year at a time.

"There are some parts of touring that never get easy," Tyler said. "One of 'em is the constant moving where you're never in the same place for more than a few days. You'd like to send your clothes out to be cleaned, but if you do you'll be five hundred miles away by the time they're ready. But we've learned the art of touring. We've surrounded ourselves with an incredible group of people who make our lives as easy as possible. All we've really got to think about is getting up on stage and making sure we play as well as we can — everything else is done for us. Those people watch out for us, make sure

any 'bad elements' are kept away, and make sure that we don't get into any trouble. Without them we'd probably be lost after the first two shows."

Still, after so many years of touring, you've got to wonder why Aerosmith still chooses to put themselves through such a tough road regimen. The recently married Tyler should be spending more time at home with his wife and new baby rather than hangin' out with the boys, shouldn't he? Well, since Tyler's wife is able to travel with him, and assist with his vast array of stage costumes, it makes Steven's life a little easier. But even he admits that he's begun to think about the time when getting on the road won't be quite as much fun.

"Yeah, I guess that time will come," he said. "But I'm not worried about it. When this band got back together it was like we were given a new life. To me Aerosmith is a new band that's been together for about five years. I don't remember so much of the first part of our career that in some ways it's like it never happened. I certainly don't feel like a guy who's been playing in bands for a couple of decades. I don't think any of us do. You never hear any complaints anymore. We've all grown up and realized how lucky we are not only to be alive, but to be in the best band around. I love what I do, and so does everyone else in this group. Maybe one day I will grow tired of the road, but I don't think that's gonna happen for a long, long time." □

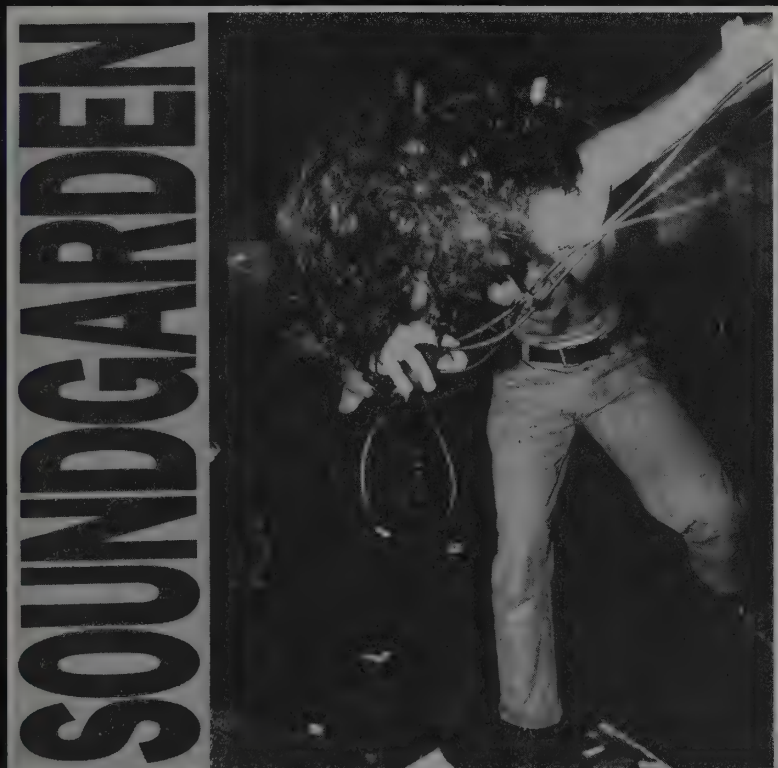
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PICK HIT

BY BOB ROBINSON

TRIXTER

YOUNG NEW JERSEY ROCKERS ENJOY THEIR FIRST TASTE OF SUCCESS.

Trixter are a different kind of rock and roll band. Okay, we know how many times you loyal **Hit Parader** readers have been assaulted by articles proclaiming this band or that are about to revolutionize the way you listen to your favorite kind of music. Well, maybe Trixter aren't about to revolutionize anything... but they are different. Let's just say that vocalist Peter Loran, guitarist Steve Brown, drummer Mark Scott and bassist P.J. (just P.J.) are all only 18 years old. "Nothing too different there," we can hear you saying. But how about trying on the fact that these guys have been playing professionally for more than five years — since they all were 13 years old! Now that's different!

"We all went to Paramus High School in New Jersey," Brown explained. "It's kind of your average suburban place to grow up. So after school we'd all get together and play music. We started when we were really young, and before too long we had started writing some of our own songs and playing places in our area. It was great — it kind of made us big shots in school."

The band's after-school recreation soon started paying big dividends when they started landing more than 200 shows a year on the New Jersey club circuit. With each show the band's high-voltage, yet easily accessible sound

garnered more and more converts to their cause. Throughout high school the four continued to write, developing the kind of chemistry that can only be attained through a lifetime of working together (or at least one hell of a chunk of their lifetimes.) Their hard work was finally rewarded last year when Steve Sinclair, President of Mechanic Records, stepped forward and signed Trixter to a lengthy, big-buck recording contract.

"The group literally grew up playing together and this makes them very special," Sinclair said. "They represent something genuine and positive about growing up in America and our aim is to capture what they represent with as little tampering as possible."

As soon as their deal was signed, the boys set off on the arduous procedure of interviewing producers with whom to record their debut LP. Considering that they had literally dozens of songs tucked away ready to be laid down on vinyl, the members of Trixter knew they'd have to find just the right guy who'd be able and willing to wade through their catalogue of material with them and decide which songs should be included on their all-important debut disc. They found their man when they came in contact with William Wray, a producer whose wide-ranging talents have brought him in con-

tact with artists as diverse as Whitesnake and Diana Ross in recent years.

"He was really important to the whole process of making the album," Brown said. "We've been working together so long that it was real refreshing to get somebody new in who looked at everything with a little different perspective. He helped us decide on making *One In A Million* the first single from the album, and by the time we got finished with the album, it was like he was the fifth member of the band."

With their debut LP now out on the streets, Trixter have returned to their first love — playing live. The group has set out on their own club tour, allowing them to reach new parts of the country on a nightly basis. But they're still hoping that a big-time arena headliner gets turned on by their debut disc and offers them the chance to play some arena gigs. That would be the ultimate dream-come-true for these adventurous teens.

"We're ready for anything that the road holds for us," Brown said. "When you've been playing in clubs for as long as we have, you've encountered just about everything. But the chance to get out there on an arena stage and play in front of 15,000 people or so would be the ultimate. It's the thing we've dreamed about all our lives. I think we've got the music that'll get us there eventually, and we're young enough so that if we have to wait a few years we will. But we're anxious to go as far as we can right now. We've come a hell of a long way in the last five years, but we know we still have a long way to go before we end up where we want to be." □



Trixter: "We've come a hell of a long way in the last five years."

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MOTLEY CRUE TOUGH TIMES

Ray Palmer



Nikki Sixx: "To some people Motley Crue are now elder statesmen — that's kind of funny."

WEST COAST WILDMEN
CONTINUE **DR. FEELGOOD**
TOUR TO RAVE REVIEWS.

BY ROB ANDREWS

Motley Crue's Nikki Sixx isn't sure exactly when it happened, but at some point over the last few years he realized he wanted something more out of life than a flash of fame and a quick trip to oblivion. He had seen countless other L.A. bands shoot to the top on the strength of one or two hot albums, then watched as they faded from view as quickly as they had emerged. Sixx vowed that such a fate would never befall the Crue. Perhaps it was this attitude that first convinced him to give up drugs and drink, or maybe it was seeing influential bands like Aerosmith and the Rolling Stones battle back to the top after decades in the rock and roll meatgrinder. Suddenly it dawned on Nikki that living fast and dying young wasn't quite as glamorous as he once thought.

"I started to realize that one quality all the really great rock and roll bands had was longevity," Sixx said. "I follow the scene pretty closely, and I see so many groups come out, do really well for a while, then just fade away. We've been doing this for ten years now — which is really amazing when you think about it. In my mind we're still a young band with a lot to prove. But to some people we're the elder statesmen who started a lot of what's going on now. But we know who the really important groups are — people like the Stones and Aerosmith, who really gave me a kick in the ass when I first wanted to get involved with music. It's really flattering that some people want to put us in the same category with them, but I know the truth. We've still got a lot to prove."

In terms of commercial success and cultural impact, the fact is that Sixx and bandmates Vince Neil, Mick Mars and Tommy Lee need not take a back seat to anyone. With sales for their five albums fast approaching 15 million units, and their most recent world tour proving to be one of the year's premier events, the Motley men know their place in the rock pantheon is secure — whether they want to admit it or not. Motley Crue now rank as the most important and influential American heavy metal band to have emerged during the last decade.

"I think we have carried on certain rock and roll traditions by doing things our own way," Sixx said. "The bands I've always admired did that, and that's what made 'em so good. They attained success on their own terms, and they didn't sell out their beliefs for anyone or anything. The success they've continued to have proves to me that's still the way to go. A lot of bands today seem too willing to do whatever

they think is necessary to make it. They'll make the music they think radio or MTV wants rather than play what's in their hearts. That's a dangerous way to go."

Going the "dangerous way" isn't exactly foreign to Mr. Sixx. It was one of the worst kept secrets in rock that he had a major drug dependency, and that his fondness for substances of all varieties were making him only an even money bet to see his thirtieth birthday. But as secretive as Sixx had been about his chemical dependencies, that's exactly how public he's been about kicking his unhealthy habits. In fact, all his musical brothers in the Crue have joined Nikki in turning their backs on drugs and drink and throwing their considerable energies full-force into their music.

"I'm getting a little tired about talking about the drug thing," Sixx said. "We didn't give them up for any sort of publicity bonanza — but that's the way it seems at times. We did it for our health, and for the music. We haven't preached to the kids and told 'em how to live their lives; all we've said is that we've found out what works best for us. When you do drugs, and then you stop, you realize how much of a negative affect they can have on your life. It really is incredible."

The clean-and-mean version of the Crue has seemingly lost little fan support with their new-found lifestyle. While some critics have noted a softening in the band's music on their latest LP, **Dr. Feelgood**, others have stated that the more precise musicianship and stronger lyrical focus more than compensates for any loss of energy. Sixx understands those who feel the group has changed since earlier albums like **Too Fast For Love** and **Shout At The Devil**, but he feels that most of the band's following are only too willing to grow and expand their musical horizons right along with the Motley men.

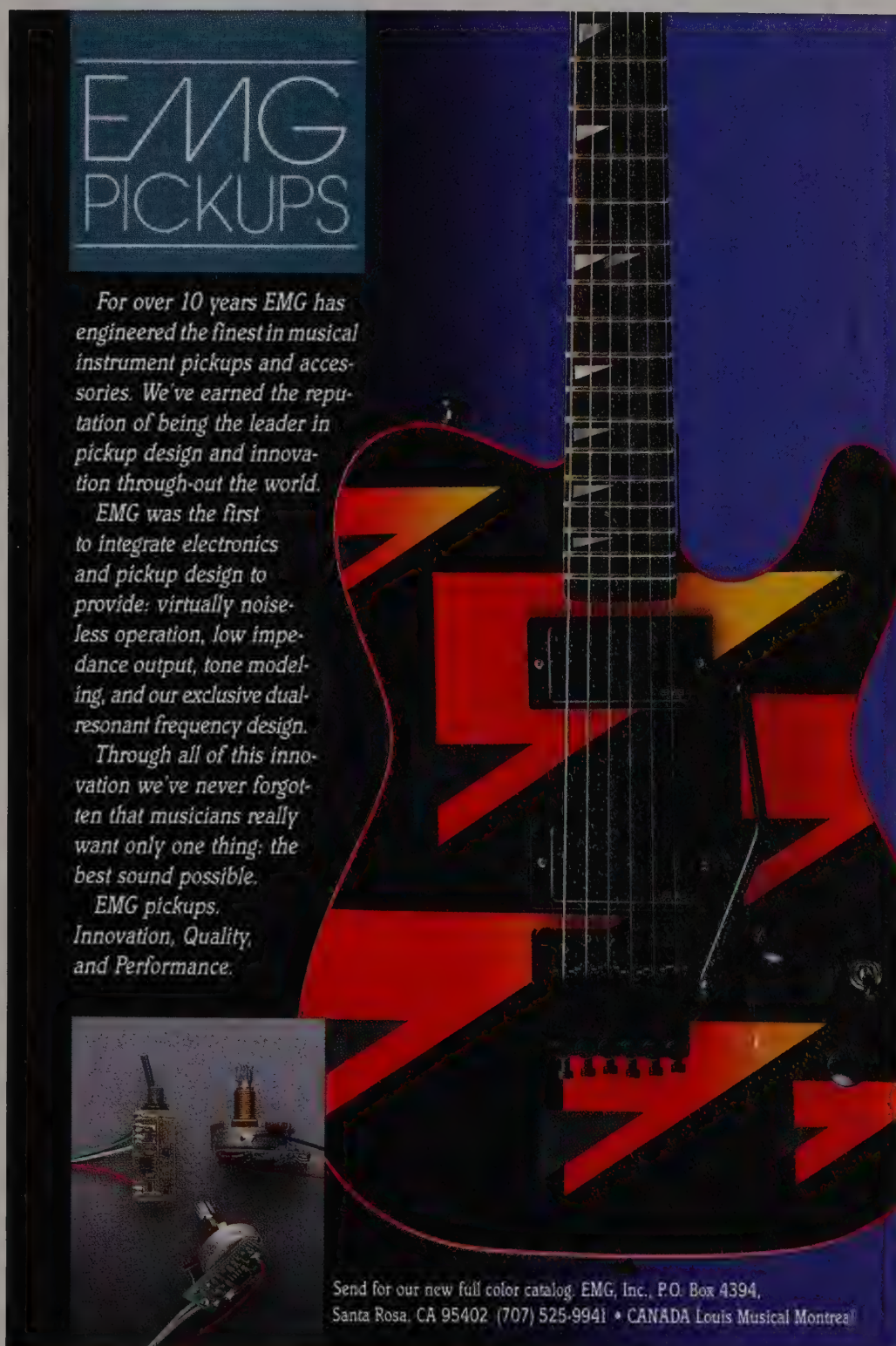
"I know that there's always going to be some fans that don't want a band to change," he said. "Maybe they have a favorite album, and they want the group to keep making music just like the songs on that album. But I think that's a small percentage of fans. Most of 'em know we've got to change a little to maintain our artistic credibility, and they accept that. They enjoy the changes we've gone through on **Dr. Feelgood**. They know we may try some new things, but we're still always going to be Motley Crue. They know we're not gonna go start writing pop songs just so we can sell a few more records. They know you're not gonna see us putting our faces on strange products just to become better known. We have credibility with our fans, and that's the most important thing any band can have."

One must wonder, however, what continues to motivate Sixx and his bandmates after ten years of success? After all, they've each earned an estimated \$5 million in the last 18 months

alone, and with new projects (including a proposed book of Sixx' poetry called *Education & Rebellion*) in the works, that figure could skyrocket even further. They have more fame than anyone could ever hope to have, and they've done just about everything and been just about everywhere that humans can. It's certainly been a full life for the Sixx pack, but according to Nikki, this is still only the beginning for Motley Crue.

"The idea that we're just starting out will scare the shit out of some people," he said with a laugh. "I know everyone who hates us just figured we'd be gone by now. Maybe we'd have

killed ourselves, or just lost our popularity — but it hasn't happened. We'd like to stick around for another ten years just to annoy those people a little more. We have a lot of exciting new ideas that we're considering. I know Vince would like to get a little bit more involved in acting, and I'm going to pursue some different kinds of writing — most notably the book of song lyrics and poetry. But that doesn't mean that we're turning our attention away from Motley Crue. We owe it to ourselves and to our fans to keep this band going for as long as we can. We don't know exactly where we'll end up, but it should be one hell of a ride." □



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MAIL

Guns N' Roses made total fools out of themselves on the *American Music Awards*. Not only were Duff and Slash bombed out of their minds, but Skid Row and Motley Crue deserved the award more than Guns N' Roses. No wonder Axl is pissed off at the rest of the band. They couldn't even be sober to make a decent impression on their fans. I'm a fan of their

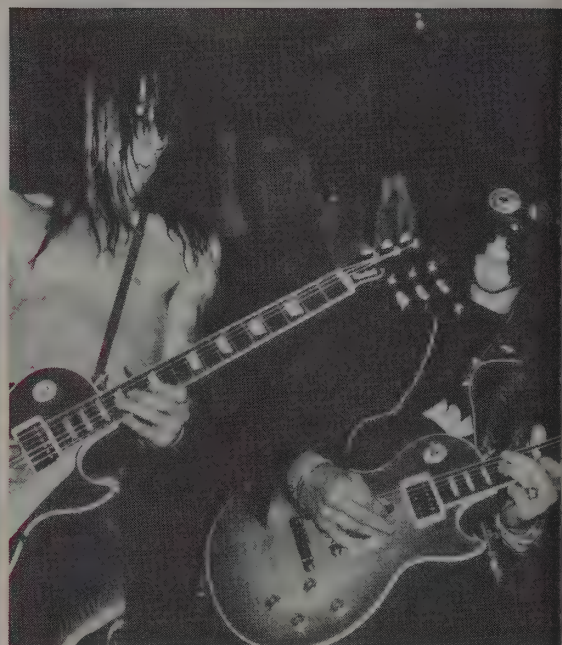
music, but their attitudes really turn me off. I hope Duff and Slash see this because maybe they'll realize how much they're disappointing their fans. I hope Axl can get them straightened out a bit.

Lillian

Somers Point, NJ

P.S. The least Duff and Slash could have done

while they were drunk was beat up the New Kids On The Block. But they messed that up, too.



Many fans feel that Slash (here jamming with L.A. Guns' Tracii Guns) made a fool of himself at the American Music Awards.

I'm writing to you about a Faster Pussycat article I read in your January, 1990 issue. You guys were talking about where Faster Pussycat got the name for their latest album. Taime said that whoever can guess the name of the song that has the phrase 'Wake me when it's over' will get the weekend of their dreams with Faster Pussycat. Well the song is *Cryin' Shame* written by Taime Downe and Greg Steele. As for the other requirements — I'm young (17), everyone tells me I'm pretty, I'm definitely female and I LUST after Taime Downe!!! OK guys — PAY UP!!!

Faster Pussycat's #1 fan,
Sukie Downe on her knees for Taime

It seems that **Hit Parader** hasn't discovered a band called Dangerous Toys. They really kick some butts! It looks like these guys were born to rock. But **Hit Parader** doesn't seem to notice that. If anyone who's reading this agrees with me, then it's ok. But anyone who thinks otherwise stinks, because they don't know what they're missing. Just listen to the message on the song *Outlaw* and you'll see what the hell I'm talking and writing about. I'm not a nerd (thank God), but I think that without heavy metal, I would have flunked a three minute speech in school, especially because of *Outlaw*. That gave me the idea to talk about Jesse James and get

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a 98 on my speech. So you see, heavy metal isn't so bad... tell the PMRC about it.

A Dangerous Toy from
Bayamon, P.R.

I was hoping your February '90 issue of **Hit Parader** would be different. I was wrong. I opened it, looked what was in it and what did I see? Bon Jovi, Def Leppard, Warrant, Guns N' Roses, Motley Crue and Metallica. Why do you give them articles and photos month after

month? They don't need any more publicity. Try printing stuff on Bang Tango, the Bullet Boys, Dangerous Toys, Badlands, Queensryche, and other upcoming bands. Better yet make a different magazine for all the Bon Jerks and Def Losers. When I start seeing articles on Faster Pussycat and Mr. Big, I'll start picking up your mag again. Until then, I'm going to throw up on my Warrant centerfold.

Hope you get better,
Mike Siggia
N. Quincy, MA

I would like to relay a message to Sebastian Bach. I want him to know that I am behind him 100% with all of this bullshit going on in Springfield. If some asshole threw a bottle at me, I most certainly would have been beyond pissed off. It's too bad that two other people got hurt, but even so the weight should be on the asshole's shoulders, not yours! I am positive that everything will work out for you.

Heather Woodin
Bennington, VT

P.S. Don't ever forget that all of your fans are behind you!



Dangerous Toys: Don't we give them enough coverage?

In the state of Florida a bill is being proposed that would ban the sale of certain heavy metal and pop records from minors. If today the government bans music from minors, what will prevent them from banning it from the rest of us tomorrow? I strongly recommend all Florida fans of rap or metal to call or write Joseph Arnall (the politicians who proposed the bill) if you don't want the government telling you what kind of music you can hear. Call this man and tell him that you'll vote him down unless he throws away the bill. Also, if you are under 18, boycott any record store that won't sell you certain records and make sure they know you're boycotting them. Tell other stores you'll give them your business if they don't take part in this policy. This is the address: Joseph Arnall R., 307 House Office Building, Tallahassee, FL 32399-1300, (phone number) 904-488-0001.

Tom M. Tussing II

P.S. I encourage anyone in other states to find out if there are bills in their legislature to ban or censor records. If there are, write to your state lawmakers and boycott the record stores.

Heavy metal is sometimes good, 'cause I know the music is changing and rock has to change. We're living in the new generation, but not all heavy metal music is good. There's a lot of thrash. So I'm always trying to choose the best I can. My favorite bands are Bon Jovi, Def Leppard and Twisted Sister.

Victor Daniel Nunez
Dominican Republic

Hey Ozzy,

What the fuck is up, man? You've got the best band since Randy was around, the best record since Randy and after one more tour, you're gonna throw in the towel?! What the hell is the connection? I mean, I know you're 41 and the road does you in, but you've got more in you than one more tour. Thanks for the live EP, but we already have two. Stay off the bottle and stay in the business. If not for the fans or the band, do it for yourself. Don't piss off millions of people!!!!

Paul Sheets
Charlevoix, MI

After reading about Tesla's attempt to get a statue of their namesake, Nikola Tesla, in the Smithsonian Museum, I wrote to the Tesla Memorial Society to see what I could do. Within a week, I received information and petitions to collect signatures. Their goal is to collect 100,000 signatures to present to the Smithsonian, and Tesla is lending their support to this cause. If you're a fan and want to help, please

write me. I'll send you a petition. If you could sign it and try to get a few more signatures from friends or family, it would help. There's room for 23 names on each petition. Even if you sign it yourself and return it to me, it will be one more signature to add to the list. As generous as the guys in Tesla are, here's a chance for us to return the favor.

Denise Mulcahy
Box 9

Newfoundland, PA 18845

I've listened to heavy metal for fifteen years and have seen a number of loudmouth asshole bands come and go. These bands either die or

fade away like a bad smelling fart. The '80s have had a very large number of loud mouth bands. Motley Crue, and their childish antics at the Moscow Music Peace Festival, balled their eyes out because they didn't get fireworks... not to mention that Vince Neil killed the drummer of Hanoi Rocks while drinking and driving. Metallica with their 'Kill Bon Jovi' guitars at the Monsters Of Rock Festival was stupid. Guns N' Roses have acted like assholes ever since they've been together with their raucous lyrics and their most insulting lead singer. At the end of the '80s we have the biggest idiot of them all and it's Sebastian Bach. He insults Jon Bon Jovi by saying Jon looks like a lady. (Look at your-

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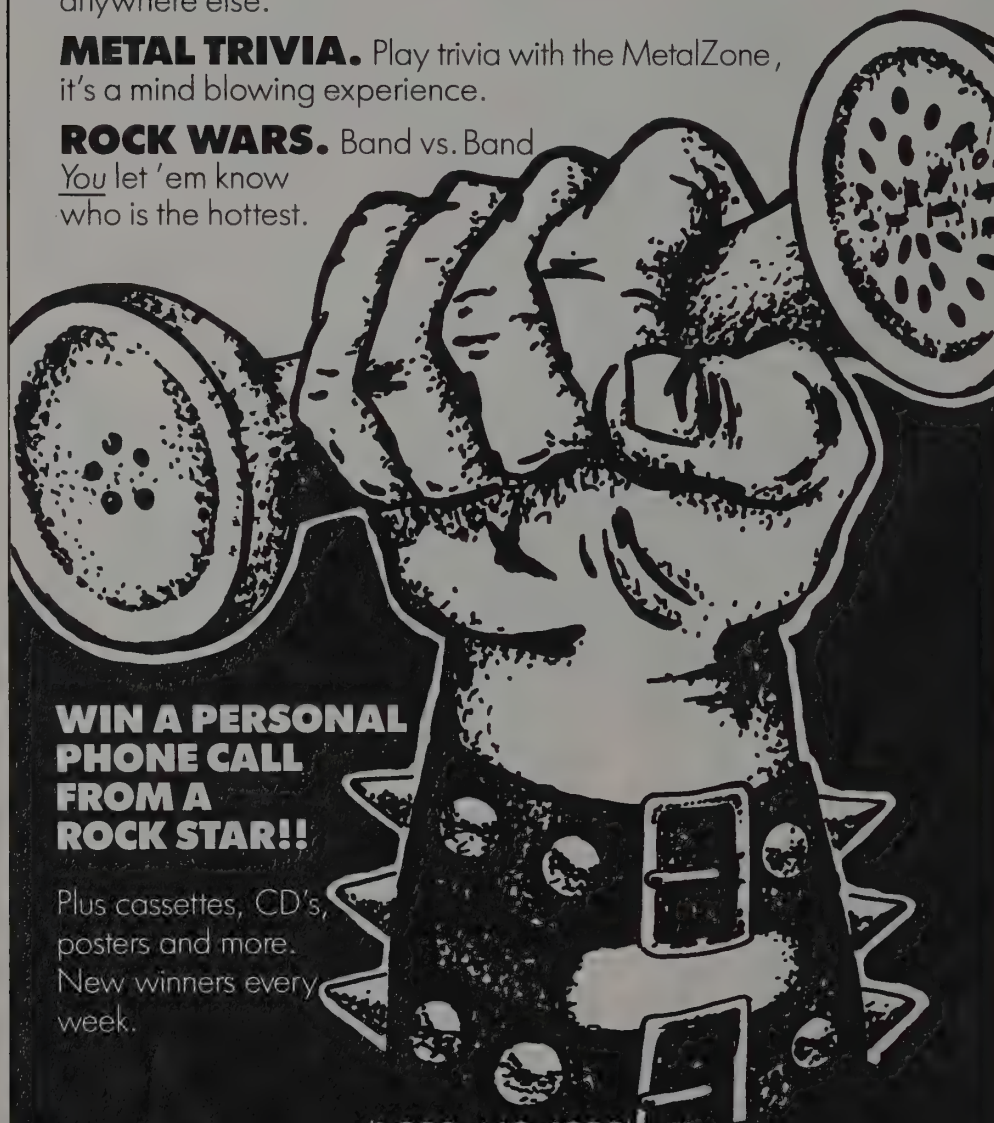
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self, Sebastian.) Sebastian recently threw a bottle and nearly killed an innocent girl at one of his shows and then beat up another person and bragged about it. Listen, you four idiots — Motley Crue, Guns, Metallica and Sebastian. Grow up and quit acting like a bunch of mindless idiots. Why don't you try to act more mature like the good guys (Bon Jovi and Def Leppard), who sold more albums than all four of you idiots together?

A fan of real rock and rollers,
Kevin Cryer
Ohio

I don't know where you get some of your information about Bon Jovi, but I have a sneaking suspicion that one of your sources is the National Enquirer, because I've never read so many half-truths and outright lies in my entire life. Yes, it's true that Richie is doing a solo LP. In fact, I've heard the same thing about Dave Bryan AND Tico Torres, but NONE of the guys are quitting the band and they are NOT breaking up! They will be taking a break from touring for the next year or two, because they've been working nearly nonstop since about 1984. But they won't be idle in the least. Also, Richie is NOT marrying Cher, nor is she pregnant by him. They are good friends more than anything else. I hope this helps set the record straight!

Terri Piccitto
Brooklyn, NY 11204

The article about L.A. Guns in the March, 1990 issue really pissed me off. I can't believe what a jerk Tracii Guns is. The open admission of drug use really knocked the wind out of me. Don't you know that you're way behind the times, Tracii? Drugs are stupid and most people know that by now. I'm so proud of bands like Aerosmith and Motley Crue, who've quit doing that shit and started concentrating on their music instead of how many girls they can fuck per night. Maybe if you'd pay as much attention to your music as you seem to give your sex life and drug use and your Jack Daniels, L.A. Guns would be a better band than they are now. And no matter what you say, drugs are NOT part of the rock and roll lifestyle. They're only a part of YOUR life, because you make them that way. Wise up, Tracii. Don't let drugs fuck up your life. Because they will if you let them.

Sandi Falks
Baltimore, MD

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Guns N' Roses have now attained a sort of infamy rarely achieved by "mere" rock and roll bands; their name has now entered the American lexicon,

being synonymous to millions with lewd, lascivious and often disgusting public behavior. Perhaps to the Gunners such a distinction is a badge of honor. After all, bands as notorious as Aerosmith and Metallica have never gained wide public awareness outside of the rock world. But with the stunt that guitarist Slash and bassist Duff McKagan pulled at the **American Music Awards** a few months back, they have now attained the sort of recognition reserved normally for only bank robbers and presidential assassins. In the process they have taken the standing of heavy metal music to new depths in the mainstream American consciousness, returning the music to a dark age where network television shows would sooner deal with the devil himself than recognize metal as anything more than unadulterated noise.

"I'm not trying to be a role model for anyone," Slash defended. "When we're in public we don't put on some act. We are who we always are. If we're a little drunk at the time some strange things can happen. But nobody gets hurt. I'm not trying to be the defender of heavy metal music. Rock and roll maybe isn't cut out for everyone. Maybe that's the lesson we've all got to learn."

Still, the action Slash and Duff took on the **American Music Awards**, where they managed to utter the word "fuck" twice in less than ten seconds in front of a viewing audience estimated to be in excess of 50 million people, is one that is hard to defend, even by the most broad-minded civil libertarian. While some will argue that the boys had the right to say whatever they chose when handed the microphone to accept the award for being voted top metal band of the '80s, broadcasting standards — as well as simple public decency — says otherwise. Supposedly Dick Clark Productions, which produces the **American Music Awards**, received hundreds of angry phone calls and letters about the event, and ABC, which broadcast the awards show live, reported receiving "more phone calls than for anything we've done in years." So how do the Gunners feel about this latest controversy they've spawned? Do they have even the slightest remorse about the embarrassment they caused to the network, the producers or to rock and roll itself? Nah. A band like Guns N' Roses can't be bothered with anything so trivial.

"I don't think they're actually malicious," a spokesperson at the group's record label said. "I've gotten to know them pretty well over the last few years and the fact is that they just do things their own way. That's the way they are. People have talked to them about it, and occa-

GUNS N' ROSES TAKING NO PRISONERS

LATEST INTERNAL HASSLES SET BACK GUNNERS' RECORDING PLANS EVEN FURTHER.

BY FRANK WRIGHT



The Gunners' front line (l. to r.): Duff McKagan, Izzy Stradlin, Slash.

sionally it seems like they listen and try to change, but then they end up going back to being who and what they are. The success they've had with their records has only enforced their belief that they can do what they want, when they want."

It's no surprise that the band's unpredictable and often outrageous off-stage behavior has had a detrimental effect on their musical output. It's been well documented on these pages in recent issues that the fast-lane antics of some band members has caused a rift to develop within the group that threatens to break the band right down the middle. They seem to have a blatant disregard for not only their record label and their managers, but for each other as well. Everyone connected with the Gunners has pulled out all stops in an attempt to get all five group members in one place at one time to begin work on the band's long-overdue second LP. So far, those efforts have proven fruitless.

At the moment the band has relocated back in their homebase of Los Angeles, having given up on the idea of recording in a "foreign" environment such as Chicago, New York or London. While vocalist Axl Rose still fears that the band's countless "friends" and associates around L.A. will provide too many distractions for the band to ever work to their full potential, he now acknowledges that there's nowhere else where he can function with his bandmates. His running feud with Slash, which has occasionally erupted into physical conflict, has convinced Rose that this may well be Guns N' Roses last stand, and for the sake of the music he's willing to try anything to make it work.

"We've got a lot of great ideas floating around," Rose said. "The trick's gonna be getting everyone to focus on 'em long enough to get 'em recorded. I think we're gonna be okay with this album, but there are still a few things we've got to take care of. There are some problems that still bother me a little, and I'd like to see 'em straightened out."

While Rose wouldn't elaborate on what those "problems" were, it's a safe bet that they have to do with the attention span of his bandmates. Much of the group's initial success was based on their ability to sequester themselves in their rehearsal hall, block out the world, and emerge with music that touched the hearts and minds of fans everywhere. Today it seems that the Gunners are more concerned with making every Hollywood party (and causing a ruckus at each one of them) than with creating a new album that will add to their short-lived-but-impressive musical legacy. It's not hard to realize that the folks at Geffen Records, who raked in an estimated \$20 million from sales of the band's first two releases — the album *Appetite For Destruction* and the EP *Live Like A Suicide* — are biting their fingernails as they wait to see what will become of their meal ticket.

"Of course we're curious to see what's going

to happen," a Geffen spokesperson said. "Right now I wonder if we'll see an album from them at all this year. If I had to put money on it, I'd say that it might not be before early 1991 that they'll finally have something together. But the thing with these guys is you never know what to expect. They could patch up a few personal things, get into the studio, and have the record ready by the fall of this year — you just never know."

Whenever that record finally is ready, it's safe to guess that it will be met by both fanatical buyer interest and an equally negative response from groups like the notorious PMRC. While it is unthinkable that any organization could ever slow down the momentum these top

Gunners have built up over the last two years, Guns N' Roses' next LP may well stand as a landmark, for never before will so much negative sentiment be focused so squarely on one band and one album. The truth is that no band deserves this negative backlash more than the Gunners. Unlike previous metal wildmen like Motley Crue or Aerosmith, these guys have done more than hurt themselves — they've taken a shot at the music's foundation. Perhaps the worst part is that they either don't want to acknowledge their efforts, or they honestly don't realize they've done anything wrong.

"Hey, this is only rock and roll," Slash said as he took another slug of Jack Daniels. "What's the big deal?" □

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HEAVY METAL HAPPENINGS

The recent departure of guitarist Adrian Smith from Iron Maiden really wasn't unexpected by the Maiden Metal Machine. In fact, Smith has hinted for more than a year that he was thinking of leaving the group, and when his decision to split was finalized, it took the band only days to hire former Ian Gillan band axe master Janick Gers as Smith's replacement. Gers had already been hired by Maiden vocalist Bruce Dickinson to be a member of his solo band (which recently finished a world tour) and it was a natural step for him to step right into the Maiden fold. Now expect the realigned Maiden to release their new LP in September.

The latest news from the Guns N' Roses camp is finally beginning to sound encouraging. The band is currently working in London on no less than 25 songs for a proposed double album — some of which features bassist Duff

McKagan and guitarist Slash singing lead! "We understand that some of the new material is absolutely fantastic," a label spokesperson said. "They're now putting their time to good use — and that's all we can ever ask of anyone. Hopefully they've turned an important corner and things will be a lot smoother from now on."

Here's an update of Jon Bon Jovi's planned solo LP. Evidently spurred by the work done by bandmate and close friend Richie Sambora, Jon has put together a series of songs that reflect another side of his musical personality. He was against doing a solo album for many months, but he's beginning to change his mind. "I don't know what'll happen with those songs," he said. "I don't know if they're really right for the band — but I do like 'em a lot and it would be a shame to see them go to waste."

Reports out of Australia indicate that AC/DC are beginning to gear up their rock and roll engines. It's been more than two years since we last heard from the Thunder From Down Under, and it now seems that Angus Young and the boys have put aside their differences and are beginning work on a new LP. Gone is drummer Simon Wright (now in Dio) and in his place is former Firm skin beater Chris Slade. Also back in the fold is Malcolm Young, who after a sabbatical from the group has rejoined and is apparently rarin' to go to work on the band's latest vinyl venture.

Warrant are currently engaged in a small battle with their record label over when their next LP will be released. Evidently Jani Lane and the boys have already finished work on six new tracks, and plan on having an album's worth of material ready to go by the fall. Their label, on the other hand, would like to see the band put off the album's release at least until winter, believing that a fall release will come too soon after the band's multi-platinum debut, **Dirty Rotten Filthy Stinking Rich**. "We want to keep everything hot," Lane said. "The discussions with the label have been real friendly, but at the moment we're not seeing things eye-to-eye."

The Scorpions have run into a number of problems with their latest LP. The Teutonic Terrors had planned on working with producer Bruce Fairbairn (of Bon Jovi fame) at the knob twisters in a Vancouver studio. But when Fairbairn bailed out at the last minute to work with AC/DC, it left the Scorpions high and dry — as well as a bit frustrated. "This has obviously delayed us," vocalist Klaus Meine said. "We felt everything was ready to go in Vancouver. We had even shipped all our gear over. But obviously we were wrong. We will promise our next album will be out soon though and it will be our best one yet."

Reports indicate that the Lynch Mob — the new band featuring former Dokken guitarist George Lynch and drummer Mick Brown — have run into some difficulties in completing their new LP. It seems that the group handed over



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what they considered "finished" tapes of a number of tunes, only to be told by label executives that they weren't "commercial" enough. Now the band has returned to the studio in an attempt to produce material that will provide the label with the sound they're looking for. Expect the band's debut LP to hit the stands by fall.

Queensrÿche are another band currently hard at work on a new LP. According to guitarist Chris DeGarmo, this disc is putting a little extra pressure on the Seattle-based quintet because they know it could be the album that turns them into metal superstars. "It's nice to finally have things breaking our way," DeGarmo said. "We've gone through some tough times, so now we can enjoy the better ones. Our last album, *Operation: mindcrime*, opened a lot of doors for us in a commercial sense, and we hope to make this one as good an album as that one. It won't be conceptual, but it will be a little brighter both musically and lyrically."

Here's the latest on the Led Zeppelin reunion front: It now appears that a firm offer of \$100 million has been placed on the table to try and get the legendary group back together for at least one more album and tour. You might recall

that the Rolling Stones were paid a reported \$72 million for their 1989 reunion tour, and experts feel a Zeppelin tour would be even more of an event than that! Problems remain, however, the paramount one being the reluctance of vocalist Robert Plant to commit to a tour unless he feels the group can record a new album that is up to the band's previous standards. Rumors persist that Zeppelin (with drummer Jason Bonham filling in for his dad) will test studio waters later this summer — and after that everything may just break wide open... so stay tuned!

Skid Row's Sebastian Bach admits that he's sick and tired of being lectured to about his on-and-off stage behavior by everyone from Jon Bon Jovi to people from his record label. Evidently many feel that Sebastian is jeopardizing not only his own future, but also the future success of the band, by his often outrageous behavior. "I don't want to be a role model, and that's what I tell everyone," Baz said. "I'm a rock and roller, which means I do things in my own way. I'm sorry if anyone's got hurt by my actions, but I don't think anything's really been my fault. Usually, the only one I hurt is myself."

Badlands, the young supergroup featuring guitarist Jake E. Lee and vocalist Ray Gillen, are currently putting finishing touches on their second LP. Reported to be on the disc is a killer cover of the old James Taylor tune *Fire And Rain* and a red-hot rocker called *Last Time*. Some experts felt Badlands' debut LP was a little too meandering to cash in on the commercial mainstream, and Lee insists that while the group intends to keep their artistic integrity, there will be a tighter grip on the songs this time. "We know each other better this time," he said. "We know what to expect from us as songwriters — and we know what the fans want as well."

What's ever become of Judas Priest? Well it now seems that the Priest Beast is back and rockin' harder than ever. It's been over two years since the last sonic rumblings were heard from Rob Halford, K.K. Downing, Glenn Tipton and the boys, but now with new drummer Scott Travis in line, Halford predicts big things are in store for Priest. "We haven't really been away," he said. "We've re-energized ourselves and taken account of where we want to go in the years ahead. Now we finally feel ready to make our next move — and a great move it will be."

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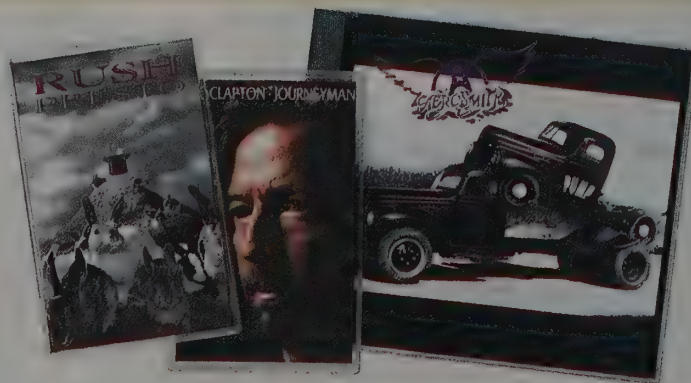
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SHOOTING STARS

GUN

Gun are **Taking On The World**, both figuratively and literally. That's more than the title of the American debut disc of these Scottish rockers, it's an attitude that has taken them from local clubs to the top of the European heavy metal charts. Gun are a tough band to describe — part Bon Joviesque melodic metal, part pure British blues rock. But as shown on such new songs as *Better Days*, *Girls In Love* and *Inside Out*, Gun's rich amalgam of styles and influences has provided them with the needed ingredients for their assault at the top.

"We're pleased by the way people have responded to the album, on both sides of the Atlantic," vocalist Mark Rankin said. "We like to think that there's something for everybody on the record. It's commercial, but there's a lot of good rock and roll on there. We've worked very hard to make this record a statement as to what Gun is all about. This wasn't thrown together overnight."

To say the least, **Taking On The World** certainly wasn't an overnight affair. In fact, it took over two years of work to get the record sounding the way Rankin, guitarists Giuliano Gizzi and Baby Stafford, bassist Dante Gizzi and drummer Scott Shields wanted it to. Starting life in Glasgow under the name Phobia, Gun soon changed their name and landed a record deal on the strength of club performances around their hometown. They came to the attention of Bad Company guitarist Mick Ralphs who brought the band into a London recording studio and worked with the group for two months on material that neither the band nor Ralphs were happy with. Gun soon returned to Glasgow where they started work on new material that eventually led them to record **Taking On The World**. As



Gun



Heavens Edge

shown by the album's diversity and style, all the hard work was well worth the effort.

"Some people at home questioned why we'd give up working with someone like Mick Ralphs to come back home and work on our own," Rankin said. "But we knew what we wanted better than anybody, and when you listen to the album you can feel that, I hope. We're obviously pleased by what we've accomplished, and no matter what we might accomplish in the months ahead, our satisfaction will remain."

HEAVENS EDGE

The Philadelphia/Southern New Jersey area has become something of a rock and roll hotbed over the last few years. The emergence of bands like Bon Jovi, Britny Fox and Cinderella isn't about to make anyone forget that Los Angeles is the metal

mecca of the western world, but the emergence of so many chart-toppers from a single area bodes well for that region's rock and roll future. That future may well be now for the latest act off the Philly/NJ assembly line — a band called Heavens Edge. Comprised of vocalist Mark Evans, guitarists Reggie Wu and Steven Parry, bassist George Guidotti and drummer David Rath, Heavens Edge seem ready to add the next chapter to the growing musical legacy of their home area.

"The scene in and around Philadelphia has always been hot," Evans said. "But it's probably hotter now than ever before. The success bands like Cinderella and Britny Fox have had in recent years has really focused a lot of attention on the area, and I think their ability to sell some records gave a band like ours a lot of help. The bands that have come from this area

have been successful, so people are willing to give us a chance."

Heavens Edge first got together three years ago and slowly set out to win over the local fans. After some initial resistance, the band started packing clubs, attracting some major label interest in the process. When one of their five sold-out shows at Philadelphia's Empire Rock Club was broadcast live on the radio, even more attention was focused on the band, and within weeks they had landed a record deal. They quickly went into the studio with noted producer Neil Kernon (whose previous credits include Britny Fox and Dokken) to begin work on their self-titled debut LP.

"I don't really know if there's such a thing as a 'sound' for our area," Evans said. "Do Cinderella really sound like Bon Jovi? Nah, I don't think so. Maybe the key is that bands from this area write good songs, and I think we do too." □

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ELECTRIC ANGELS

TURNING UP THE HEAT

L.A. HOTSHOTS PROVE TO BE A BAND ON THE MOVE.

BY BRAD CARTER

It had to happen sooner or later. It seemed impossible for the westward migration of rock talent to continue unabated before the city of Los Angeles would simply explode from the infusion of alien rockers. Something had to give, and when the members of Electric Angels packed up their bags and reversed the trend by leaving the sunny shores of L.A. for the mean streets of New York they were making a statement of purpose — they didn't need to be the next "clone" band from El Lay. They wanted to make things happen their own way. Some would say the move made by vocalist Shane, guitarist Ryan Roxie, bassist Jonathan Daniel and drummer John Schubert was a foolhardy one. After all, a hell of a lot more hard rock acts have been signed out of the West Coast in recent

years than the East Coast. The band members themselves didn't know if they were headed on a suicide mission or not. But with the release of the band's self-titled debut LP, no one can now question the advisability of the Electric Angels' bold move.

"We knew in our hearts that if we wanted to stick around L.A. and be patient, something would have happened eventually for us," Roxie said. "But we're not the kind of band that enjoys waiting for anything or anyone — we like to make things happen. We don't mind taking a few chances if necessary. We just felt that moving to New York would really put a spark into this band — and it did. Things happen at a very different speed in New York. People move faster, and you've got to be a little sharper just to keep up. We felt really revitalized as a band

as soon as we moved east, and that was reflected in the music we were making."

Amazingly, it took the Electric Angels only seven shows in the Big Apple before they were able to sign a hefty major label contract. The group's infectious combination of classic rock hooks, straight-forward riffs and state-of-the-art sounds marked them as a "can't miss" prospect in the rock world — a tag that has ruined many a career even before it had the chance to get off the ground. But these guys don't seem to mind the hype they've generated. They take what they do *very* seriously, but they also have a tongue-in-cheek coyness that allows them to take both the highest praise and the stiffest critiques with the needed grain of salt.

"We're not doing anything that's gonna change the world," Daniel said. "Anyone who'd

say that about us is missing the point. We're just trying to update a few things. Like instead of being interested in just 'sex, drugs and rock and roll', I like to call it 'wine, women and song.' It's really the same thing, except it sounds better our way. It's a little more elegant sounding, and while you don't usually think of the word elegance in connection with rock and roll, it's important to us. The Stones have always been an elegant kind of band — at least in terms of placing their songs in very elegant settings. To some extent, that's what we've done on this album too."

Such new tunes as *Whiplash*, *Last Girl On Earth* and their debut single and video, *Rattlesnake Kisses* prove that the Electric Angels do indeed exhibit a bit more elegance and class than the recent horde of cussin', sweatin', tattooed love boys who have overpopulated the metal scene. And like their apparent idols, the aforementioned Stones, there is a bleakness and despair about their songs that makes them seem a bit more substantial than the by-now-customary rock fare. Indeed, Daniel indicates that the band's stay in New York helped bring out this "dark side" in the band's personality.

"In New York real life just slaps you in the face all the time," he said. "In L.A. you can get away from reality if you want to. All you've got to do is drive around in your car or hang out at home and watch movies — it's easy. But there's no way of escaping in New York; you're surrounded by real life at all times. Just walk out your door and you'll see drug deals, car crashes and muggings right alongside all the people strolling by in their fancy clothes and jewels. It kind of makes you wake up and brings out your darker side, no question about it. The songs are a little dark and bitter — even *Rattlesnake Kisses*, but that's what makes us different."

It's taken the Electric Angels only three years to reach their present status in rock society. Playing their first show in Los Angeles on New Year's Eve 1987, the band built a quick reputation as a no-shit, no-frills rock and roll attraction that wanted the focus to be on their music, not on their makeup or their clothes. That didn't set particularly well with the style-conscious L.A. trendies, and within a year the group had packed their bags and headed east. As noted, things happened quickly for the band once they relocated in New York, but that was only the start of what would prove to be a bizarre series of events that resulted in the recording of the debut LP.

You see, moving from L.A. to New York wasn't enough moving about for these guys — they wanted to record their album in London, with legendary producer Tony Visconti, whose previous credits include the likes of David Bowie, Thin Lizzy and T. Rex. Though the group doubted that someone like Visconti would be interested in working with an unproven new act,



Shane: His distinctive vocals have provided the band with an instantly recognizable sound.

after a series of tapes and letters had been sent, the boys found themselves recording in Jolly Old England with Visconti at the helm.

"Tony had produced all our favorite bands from the '70s," Schubert said. "We figured there was no way in hell that we'd be able to

get him to produce us, but it happened, and it was great. He's really like an old wizard. He took a lot of the qualities he helped give bands like Thin Lizzy and he made a '90s record out of them. We told him that we wanted to make a record that was a good representation of our live sound, and Tony knew exactly what we wanted. We couldn't have asked for things to work out better."

Getting their record to sound "live" was only part of the battle for the Electric Angels. Now the guys find themselves on the road, trying to reproduce their album's high-tech sounds for thousands of fans every night. Having already shared stages with the likes of Kix and Skid Row, the boys are anxiously awaiting a chance to hook up on a big-league tour that'll take them on the road for a year. After all, having traveled from L.A. to New York to London already, what's a little more traveling to the Electric Angels?

"People better be ready to see a lot of us," Schubert said. "We're determined to get on the road and stay there until we've played in front of everyone we can. There's no point to hangin' around home anymore. We're ready to get out there and play some rock and roll. That's why we got together in the first place, and that's what we've been seeking over the last three years. We've made some good opportunities for ourselves during that time, now we've got to make sure we make just a few more." □



Whitesnake

ROAD FEVER

COVERDALE & CO. BATTLE TO REGAIN COMMERCIAL MOMENTUM AS **SLIP OF THE TONGUE** STALLS.

BY DAN DIXON

It's no surprise that Whitesnake's David Coverdale takes the music he and his band create very seriously. The dedication to their craft shown by Coverdale and cohorts Adrian Vandenberg (guitar), Steve Vai (guitar), Rudy Sarzo (bass) and Tommy Aldridge (drums) is apparent throughout the group's double platinum LP, **Slip Of The Tongue**. Recently we caught up with Dashing David to have him give us a blow-by-blow rundown of the stories behind each of the group's latest batch of tunes.

Slip Of The Tongue: This was written with the stage in mind. At the time we recorded the **Whitesnake** album, I said that the album had to be ready to walk out of the studio and right onto the stage. I wanted the situation to be very similar with this one. Adrian is very aware of the way I do things, and much of this song is his hard work — the sweat of his brow. It represents the first time this version of Whitesnake really worked together in the studio, so thus it will be something special for us. It's an interesting song lyrically because I've taken so much heat over the years because of a supposed sexist attitude this band represents. Well, **Slip Of The Tongue** is a very sexist song — but this time the woman is chasing the man!

Cheap An' Nasty: One of the things people should be made aware of on this song is that my old good friend, Glenn Hughes, aided with the vocals, which was quite exciting for me. It's

Mark Weiss



Whitesnake (l. to r.): Rudy Sarzo, Adrian Vandenberg, David Coverdale, Steve Vai, Tommy Aldridge.

the first time Glenn and I have had the opportunity to work together since our Deep Purple days, and we had quite a few laughs in the studio remembering old times. This one has become a favorite of the fans when we play it live, and it's easy to understand why. It has quite a wonderful chorus that sticks with you as soon as you hear it. There are elements of earlier songs mixed in here — perhaps most notably *Slide It In* and *Slow An' Easy*, but we've made this a song that can stand up on its own.

Fool For Your Loving: Some American Whitesnake fans were unaware that we had previously recorded *Fool For Your Loving* in 1980; the same way we had previously recorded things like *Crying In The Rain* on the last album. Some have erroneously believed that we were simply trying to ride past glories to success in America. The situation is that I'm very proud of our past catalogue of songs, but most unhappy with the way a number of those songs were recorded. *Fool For Your Loving* is a prime example of that. It is a great song that has stood up for a decade of scrutiny, but there's no question that the new version is vastly superior to the earlier one.

Now You're Gone: Whitesnake has a deserved reputation as a hard rock band, but most of our fans go out of their way to express their fondness for some of our softer numbers as well. On the last album, *Here I Go Again* went to Number One, and I felt it important to have another song that continued the tradition of that kind of song on *Slip Of The Tongue*. I don't want to make it sound so calculated that we wrote the song just because we had a hit with something similar, but it would be foolish to deny that certain parallels do exist.

Kitten's Got Claws: This was the song that made me realize exactly how brilliant Steve Vai is on guitar. He basically took this song and made it his own. All the cat-like sounds you hear at the song's opening is just Steve and his guitar — unbelievable! Perhaps this is the most "classic" rock song on the entire album. The riffs, the lyrics, the attitude are all things every male out there can relate to. If you've ever been married or had a girl chase after you, you're well aware that those kittens do have claws — and sometimes getting scratched just a little is part of the fun. This is another one that's become quite the rage on stage. Steve has a great time playing it, and the crowd does seem to react incredibly.

Wings Of The Storm: To be honest, this track almost didn't make it onto the album. We had written more songs than we needed for the record, and when it came down to the last few days we had to decide which tracks would make it and which ones would be held on to for some

future devious use. *Wings Of The Storm* was originally going to be shelved for another song called *Sweet Lady Luck*, but as fate had it, I had a change of heart at the last moment and decided to include it. I think it was the classical interlude in the song that convinced me to use it. It provided more balance to some of our other material than anything else we had. It also segues quite nicely out of *Kitten's Got Claws*.

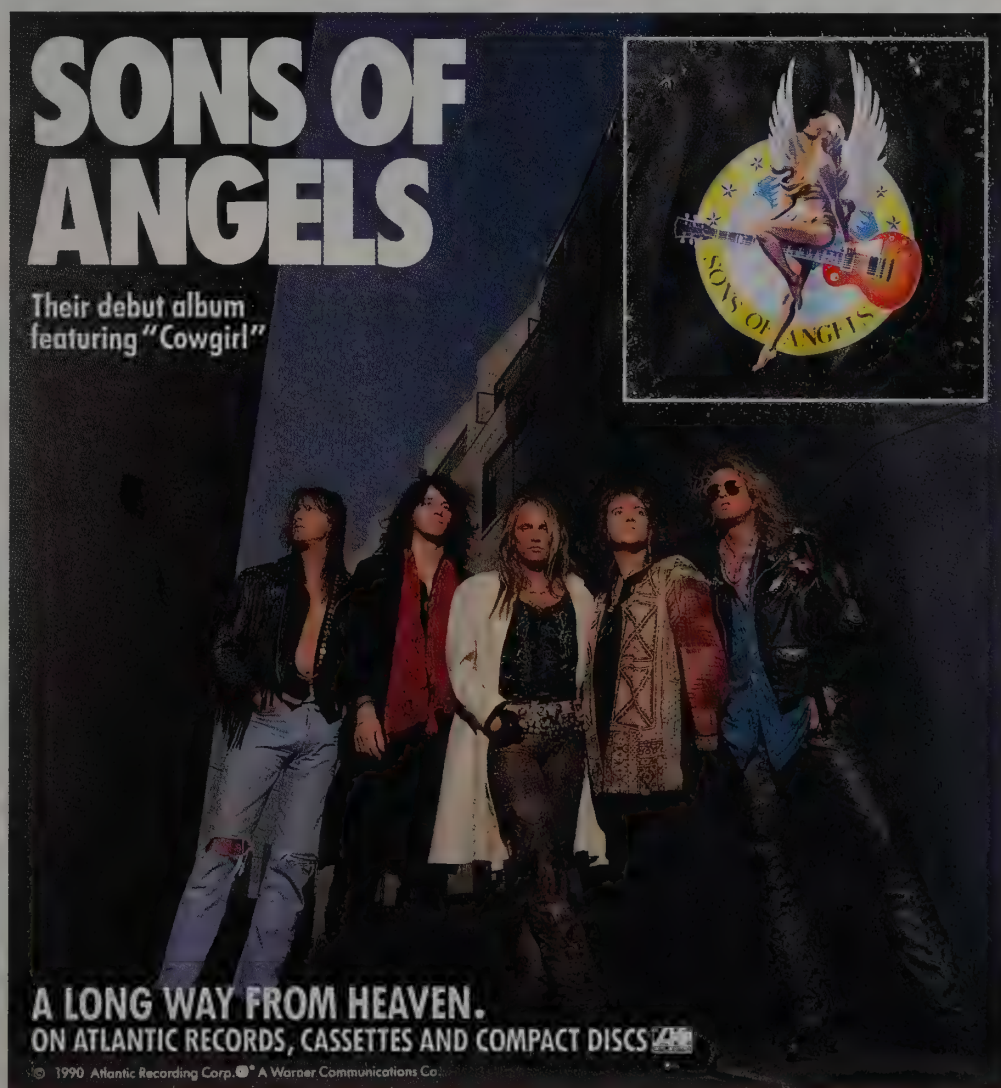
The Deeper The Love: Some people have erroneously tried to make out that there is another of our typical double entendres here in the tradition of *Slide It In*. That, somewhat unfortunately, is not the case. **The Deeper The Love** is an honest expression of emotion that can be interpreted on two levels — the love between a man and a woman, and the love between Whitesnake and our fans. This is a song that comes from the heart and is a song I particularly enjoy singing.

Judgment Day: Ah, the controversial *Judgment Day*. Some people have made out like this is the second coming of Zeppelin's *Kashmir*, which I find rather amusing. There are certain Moroccan influences in both songs, but as far as I'm concerned that's as far as any comparison goes. Actually, some of the ideas for this song have been floating around in my head for about 15 years, but it took the brilliance of Adrian Van-

denberg to bring them all together and turn them into a song.

Slow Poke Music: Another of those infamous double entendres. Actually, the term "slow poke music" has been with me throughout my solo career. The songwriting company I used on my very first solo LP back in 1976 was "S.P. Music" which stood for Slow Poke Music. This song is very upbeat and exciting, and is one of my personal favorites. It's another of those ideas I've had floating around forever that we unearthed and brought back to life for this record.

Sailing Ships: This is a song for our fans. I wanted to close the album with a song that presented some of my philosophy of life. I didn't want it to be heavy-handed, but I thought I would try to communicate whatever I've learned in my life to the fans who buy the record. My basic message was that life certainly has its ups and downs, and that if you can find someone to share your triumphs as well as your defeats you certainly should. That is the story of my life, and the story of this band. Anyone who has followed Whitesnake over the years knows that it hasn't been smooth sailing at all times for us. But we've navigated the rough waters very well, and now we're on the course we want. □



HANGIN' OUT WITH

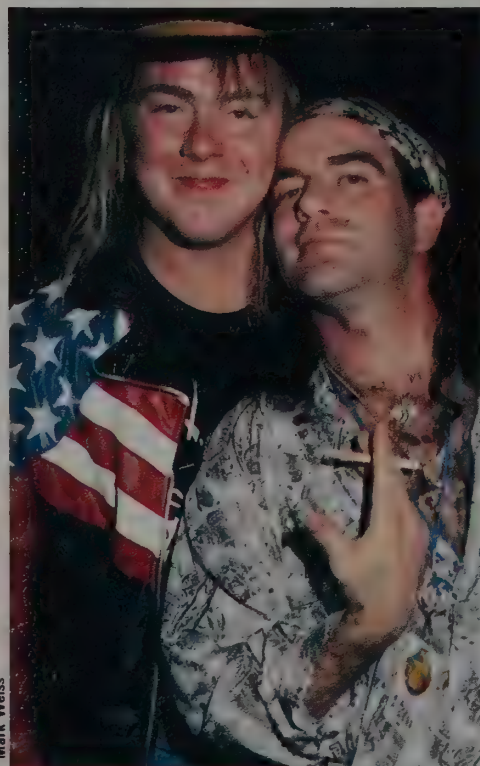
BONHAM

It hasn't taken Bonham long to become one of the most popular bands in the hard rock realm. From the charismatic presence of band founder/drummer Jason Bonham to the powerful vocals of Daniel MacMaster, the band has emerged as a potent metal machine capable of recalling rock's halcyon past as well as pioneering its future. But despite the international acclaim garnered by their debut LP, *The Disregard Of Timekeeping*, the boys in the band remain a bunch of young guys who just love to enjoy the good times provided by their first taste of success. We figured you'd enjoy sharing some of those good times as we did some hangin' out with Bonham.



Nick Charles

Here's Jason hangin' out with his buddies, Cinderella's Tom Keifer and Bon Jovi's Richie Sambora.



Mark Weiss

Now party hearty Jason is cruising with Bon Jovi's Tico Torres.



Mark Weiss

Doesn't this man ever rest? Here's Jason with Zakk Wylde and members of Europe.

Jason Bonham



Lita Ford has a lot to be happy about these days. After a decade of struggle that saw her battle personal demons as well as artistic problems, she has emerged as the most popular and successful woman in the hard rock field. Her last LP, *Lita*, sold over a million copies and produced a series of videos like *Close My Eyes Forever* and *Back To The Cave* that turned her face and form into instantly recognizable items. Today, however, lovely Lita has even more to smile about. She's just finished work on her latest album, *Stiletto*, and is preparing to embark on a year-long world tour that will carry her to the four corners of the globe. Recently we caught up with the dynamic Ms. Ford to discuss her new disc, her upcoming tour and all the trials and tribulations that have helped shape the musical style that has led her to the top of the metal mountain.

Hit Parader: Lita, *Stiletto* is an interesting title for the album. Can we expect to see you in stiletto heels on stage this tour?

Lita Ford: (laughing) I think that might make it a little hard to move around, don't you? Nah, I think I'll stick to my running shoes up there, but we'll be playing off the album title in our merchandising. Maybe we'll have a picture of a stiletto heel on a T-shirt. Or maybe I'll get a shoe endorsement. You know how all those famous basketball players have their own line of shoes? Well, maybe now I'll have mine. Actually, *Stiletto* is a song on the album that I co-wrote with Holly Knight, and I just liked the way the word sounded. It's strong and it's memorable — so it was perfect.

HP: You've made a habit out of co-writing songs with well-known people. On the *Lita* album you wrote songs with Motorhead's Lemmy and Motley Crue's Nikki Sixx. Who else did you write with this time?

LF: This time I really tried to do more of the writing myself. I did co-write a number of songs with a guy by the name of Michael Emhig who I discovered down in Florida. He's an absolutely amazing writer. I also worked on one tune with my producer, Mike Chapman, who wrote so many of the classic rock tunes of the past two

LITA FORD

THE QUEEN OF NOISE RETURNS

BLONDE BOMBSHELL UNLEASHES LATEST DOSE OF ROCK AND ROLL DYNAMITE.

BY ANDY SECHER



Lita Ford: "I put the money I make right back into the music."

decades. But I didn't go out looking for big name people to work with me on *Stiletto*. There's no Nikki Sixx or Lemmy or Ozzy Osbourne this time around. But I think the album is much stronger than the *Lita* album was. I've never been more confident as a songwriter, a singer, a guitarist or as a person.

HP: Did the success of the ballad *Close My Eyes Forever* make you record more soft material for this album?

LF: There are 14 songs on this record, so we ran the gamut from ballads to real hard rockers like *The Ripper*. But I've got to admit that the success *Close My Eyes Forever* did have an impact on me. It was really high on the charts when I started writing the material for this record, and it put the pressure on me to come up with songs that were better than that. I really had to pace the hallways of my house for about six months, but I think I came up with the best collection of songs I've ever had. I've gone one step beyond where I was before.

HP: Tell us about some of your favorite tracks on the album.

LF: On a personal basis I love *Lisa* which I wrote for my mom. That was really a tough one to do because it touched on some heavy emotions, but I'm really pleased with the way it turned out. We put a full orchestra on that one, which was something we also tried on two other songs on the album. On the opposite end of the spectrum there's *Big Gun*, which is kind of the female reply to Skid Row's *Big Guns*. Their song was about their favorite part of a girl's anatomy, but mine's about my favorite part of a guy's!

HP: You mentioned that writing a song like *Lisa* was difficult because it touched on some hidden emotions. Do you have trouble showing your emotions in songs?

LF: It can be kind of painful. You've got to be an actor in certain ways when you're writing a song because you're taking an emotion and then expanding upon it so everyone can relate to it. It's not easy when you've got to sit down with a pen in your hand and write down lyrics that really reveal your inner soul. It's a lot easier just to pick up your guitar and blast away.

Lita In Action



Lita



HP: You've been in the music business for over ten years, first with the Runaways and for the last six years as a solo performer. You've finally attained platinum success. How has that changed your life?

LF: It's made life better. I can't think of a negative thing that's come about because of my success. Maybe the only bad part is when you're recognized by the girl behind the cash register at a store and you're trying to buy things with somebody else's credit card. That can be a little embarrassing. (laughs) But everything else about fame is great. I'm not the kind of person who minds being recognized in the street. I don't wear disguises. My fear is the day I'm not recognized!

HP: Having some big bucks rolling in must have some impact on your lifestyle, doesn't it?

LF: It lets me put more money back into the music. That's what happens with almost all of my money. Hey, I'm gonna be on the road for a year. What am I gonna spend it on? Money isn't that big a deal to me. I've lived with it, and I've lived without it, and I know I can get by either way. But making some money does mean that people have responded to what I've done on my album, and that is a big deal. Money's great when it symbolizes that I've become successful at what I love to do — it doesn't mean that much to me otherwise.

HP: We've heard that you've had some trouble with your band recently. How does that situation stand at the moment?

LF: The story is a real simple one. I only pay my touring band when we're on tour. They don't get a weekly check for sitting around their houses. So when we're off the road, they'd better go out and find themselves some jobs if they want to eat. I know that some of them already have hooked on with other people, and that's cool. The people I tour with aren't the same people I used to make my records, anyhow. I have the best musicians in the world work with me in the studio, but most of them have other commitments, or they don't want to go on the road anymore. Anyway, I need guys who look great as well as play great in my touring band, so I enjoy hunting for them before we go on the road. We

hold auditions and usually I'm blown away by how many talented, good looking musicians there are around who are just waiting for the chance to go on the road.

HP: What do you look for in a musician who might be joining your band — besides, of course, talent and looks.

LF: They've got to be nice guys who can get along with me and everyone else. Hey, we're all gonna be living on a bus together for a long time, and if we can't get along there are gonna be some big problems. I look for people who I can call my friend. That might be the most important thing of all.

HP: You're going to be headlining

many of the shows on your upcoming world tour. What special tricks do you have up your sleeve for that?

LF: I've been dreaming of headlining for years — especially in the big arenas. I remember seeing Alice Cooper's **Welcome To My Nightmare** tour a number of years ago and thinking, "Wow, one day I'm gonna put on a show like that!" He had 12 set changes, more theatrical tricks than you could count and enough going on so that you never knew where to look first. That was great. More than likely, we won't be able to do anything that grand until late in the tour because we might start out as a "special guest" on some other band's arena show. But it'll happen sooner or later.

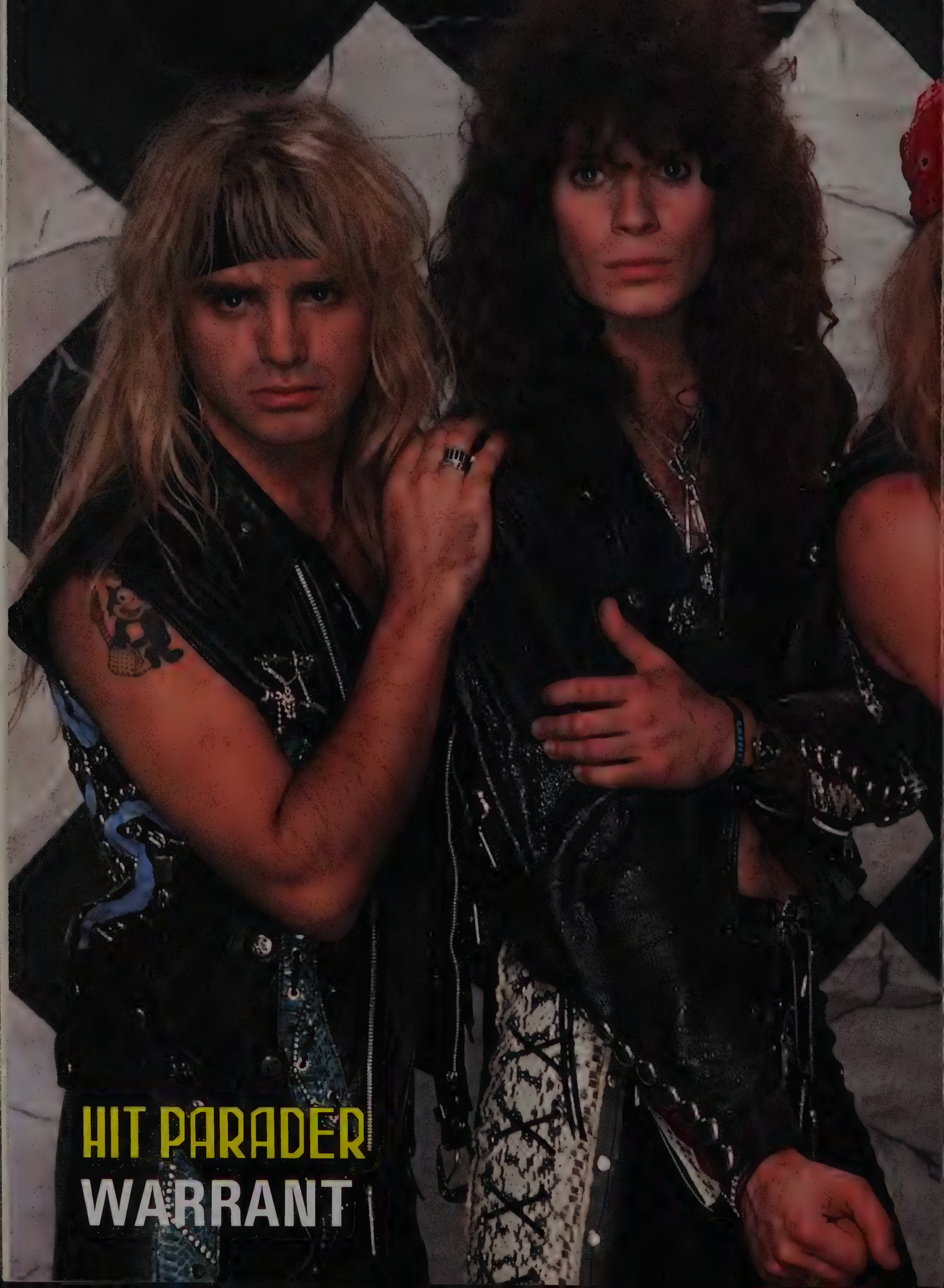
HP: Speaking of the road, what was the wildest thing that happened to you out there last year?

LF: I'm pretty tame. You'd have to ask the guys about wild tour stories. Maybe the wildest thing I can remember is the night we played this theater in Indiana, and the house P.A. system didn't work. Nothing they tried could get that sucker to make a sound. So we had to either cancel the show and disappoint a few thousand fans, or come up with something. We decided to just go on stage, turn our amps up all the way and jam. It was great! The kids got off on it and so did we. To me that's the kind of stuff I live for — that's real rock and roll. □



Here's Lita with her hubby, former W.A.S.P. guitarist Chris Holmes.

Kevin Winter



HIT PARADER
WARRANT





Sleeze Beez: A Dutch treat for American metal maniacs

Alex Solca

SLEEZE BEEZ BREAKIN' ALL THE RULES

With a name like the Sleeze Beez, vocalist Andrew Elt, guitarist Chriz Van Jaarsveld and Don Van Spall, bassist

Ed Jongsma and drummer Jan Koster know they have one of the more intriguing monikers in the rock kingdom. But these Dutch metal men want to be more than just an intriguing name, and with the release of their debut LP, **Screwed, Blued And Tattooed**, they've quickly established themselves as the European answer to the likes of Motley Crue and Guns N' Roses. With their unshaven appearances, fondness for denim and

DUTCH QUINTET SCORE BIG
WITH **SCREWED, BLUED
AND TATTOOED**

BY ANDY SECHER

leather and love of hard driving metal anthems, the Sleeze Beez seem well prepared for their assault on America, a fact we discovered during a recent conversation with band founder Koster.

Hit Parader: The logical place to start is by asking you to tell us a little about the band's early days.

Jan Koster: We may be new to American fans,

but we are not a new band. We've been playing around Holland for a number of years, and we have developed quite a strong local following. But in comparison to what's been happening to us recently — having the album released worldwide and then coming over to America and getting the chance to play a series of shows with Skid Row — our earlier years seem pretty boring.

HP: How did you land those shows with the Skids?

JK: Both the Sleeze Beez and Skid Row are on Atlantic Records, and the same executives at the label were responsible for signing both bands, so I guess they were aware of us for a while before our album was even released. As I understand it, their manager heard our album, expressed some interest in us, and then offered to have us open for Skid Row when they played a series of shows during a break in the Aerosmith tour last winter. It was a great experience for us because we were able to play our first American shows in front of a very enthusiastic audience. After that experience we feel we're ready for anything.

HP: Were Sebastian and the boys a bad influence on you guys?

JK: I think the question should be more if we were a bad influence on them! (laughs) We've been around a few years, and we know how to have a good time. We don't call ourselves the Sleeze Beez for nothing!

HP: How would you describe the music contained on **Screwed, Blued And Tattooed**?

JK: It's classic rock and roll in the Motley Crue vein. We're not a derivative band in any way, shape or form, so I'm not saying we're like Motley Crue or any other band. But people have made the comparison over the years, and we understand it and like it. We seem to look at life the same way they do, and both bands write good songs that take a large slice out of life.

HP: What are your favorite songs on the album?

JK: The song that's gotten the biggest push by the label so far has been *Stranger Than Paradise* and that's one of my favorites too. I also like *Rock In The Western World* and *Heroes Die Young*. Our songs try to present lyrics that our fans can relate to. Our lyrics are sexy, but they're not outrageous — they tell about things that have happened to us over the years.

HP: Why don't you tell us about some of the outrageous things that have happened to you?

JK: (laughing) We've been warned about questions like that. We don't want to get into any trouble. Maybe the best thing to do would be to buy the album and listen to songs like *When The Brains Go To The Balls* — that'll tell you everything you want to know.

HP: How long was the album out in Europe before it was released in America?

JK: Actually, it was out in Holland, but we held it back from the rest of Europe hoping that we'd be able to land the kind of record deal that we did. So our fans in Holland are very familiar with this album and with the band, but as far as the rest of Europe goes, this is all new. The album was released simultaneously in America, England, and the rest of Europe. Actually, we recorded it a year ago, and we have a ton of new material ready to go. Some of these songs are kind of old to us, but we're very excited to have everyone enjoy them the way they have.

HP: How has dealing with business people, the press and the label on a world-wide basis changed the band?

JK: It's been fascinating. When you come from a little country like Holland you never know if your dreams will become a reality. We consider ourselves very lucky to have been discovered the way we were. Then the chance to come to America to meet the people at the label and the press has been very exciting. I just hope the label people recover from our stay. We've corrupted a number of them already. (laughs)

HP: We noticed that you wrote most of the songs on the album either alone or with Chriz, the guitarist. Isn't it unusual for a drummer to be a band's main songwriter?

JK: I never really thought of it that way. I guess it is a bit unusual because the old joke is that most bands are comprised of four musicians and the drummer. But I've always enjoyed songwriting, so I don't think of myself as just a drummer.

HP: Many of the songs, especially ones like *Heroes Die Young*, seem very influenced by American culture. Was that a big influence on the Sleeze Beez?

JK: In that song we do make references to people like Jesse James and Marilyn Monroe, so in that regard American movies and culture have been a big influence on us. But then rock

and roll is American music. It may have been picked up by Europeans over the years and changed a bit, but you can't be in a rock and roll band and not be influenced by America and American rock and roll. We think we're adding a few new twists of our own to the music, but I don't think you'll know we're Dutch by listening to the music we make.

HP: Have you caught any heat because of the album title, **Screwed, Blued And Tattooed**?

JK: There was some thought of changing it for America — just calling the album Sleeze Beez was discussed. But we went for it, and we haven't really heard too much about it. Maybe we're not big enough to become a target yet. That would be great. Let the album sell a few million copies; *then* everyone can start complaining about us. □



Andrew Eli: One of metal's most charismatic new vocalists.

Jennifer Ryan

VIXEN

ON THE EDGE

LETHAL LADIES RETURN TO THE METAL SCENE WITH **REV IT UP**.

BY ANNE LEIGHTON

Larry Marano



Vixen (l. to r.): Share Pedersen, Janet Gardner, Jan Kuehnemund.

Few bands have undergone as much scrutiny as Vixen. There are males — including the likes of Kiss' Paul Stanley — who wonder about women having the 'balls' to play rock and roll. Well, this L.A.-based quartet can rock with anyone, a fact they proved when their debut LP went gold last year. Singer Janet Gardner can sing anything from blues to rock. Guitarist Jan Kuehnemund has played guitar for 15 years. Drummer Roxy Petrucci is so good on her instrument she was a serious contender for David Lee Roth's band after he left Van Halen. And Share Pedersen paid her dues playing bass in all-male jazz and oldies bands. But it seems that the biggest Vixen cynics have been some of *Hit Parader's* female readers; many wrote in saying how awful it was that Vixen didn't write all their own songs for their first album — depending on the likes of popster Richard Marx to supply the hit *Edge Of A Broken Heart*. Vixen's latest recording, *Rev It Up*, puts those cynics in their places. The album has songs written by all the group members. It seems that the songwriting team of Pedersen and Gardner has emerged with some heartfelt observations of life, love and the pursuit of rock and roll. Recently we spoke to Pedersen as she worked in the recording studio putting final touches on *Rev It Up*.

Hit Parader: What does *Rev It Up* have that your first album didn't have?

Share Pedersen: Personality, continuity. This

record sounds a lot more like us, because of our producer, Randy Nicklaus. He's really in tune with what we are — a real rock and roll band. There's a lot more spirit on this album. We had three different production teams working on the first album, so it didn't have continuity. This is a lot more positive album all the way around. Another thing is we've got songs that *WE* wrote. We have a lot to say after touring for a year and a half. Janet and I found we could write pretty well by ourselves, so most of our songs were just written by us. *Rev It Up* is the only one that Janet and I collaborated with another person. Roxy and Jan were turning in stronger material when they wrote with outside writers. We're all really happy that every song had band member input this time around, because the last album had too much outside material.

HP: *Rev It Up* was written with Ron Keel. How did you guys hook up with him?

SP: Actually, we didn't work with Ron. We wanted to collaborate with Steve Diamond, who's written for Eric Clapton and Gregg Allman. We showed him our lyrics for *Rev It Up*. We didn't like where we were taking the song. He played us the song he'd written with Ron and that song had some problems too. We liked the chorus they had and rewrote the verses. It's kind of strange to say we wrote with Ron Keel and we never met him. But there's a pure honesty about the song that we love. It's the story of how we felt a lot of times being a band trying to break ground. We just wanted to play.

There's the line, "Sometimes the truth gets served on a knife, so you gotta stand up and fight." It gets to us when people say, "Oh you guys are good for girls." We're musicians and our attitude has nothing to do with what sex we are; it's "Give it all you got — rev it up." The song is an anthem.

HP: Are you still getting the lines, "You're good for girls" from fans?

SP: Yeah. But it's not as bad as it used to be. Maybe we've changed our attitude and just learned to laugh about that line. We have fun with it, I guess. What choice do we have?

HP: It sounds like you have some socially relevant songs on your album — *Hard 16*, *Fallen Hero* and *Bad Reputation*.

SP: I'm not sure if they're really socially relevant. *Hard 16* is a special one for us, because it's the first song that Janet and I collaborated on. It's about a girl who ran away from home and is real unhappy. It's not really a new subject matter because there are lots of songs about runaways. But it was inspired by when my brother and I were driving past Hollywood High School. We grew up in a real suburban environment in Minneapolis. We didn't know what gangs or drugs were. And we were looking at these teenagers in front of Hollywood High School — some were smoking and doing drugs. They probably had weapons on them. He said, "They must really be a hard 16 here." And I thought, "What a great song title." It's something everyone in the band thought about when growing up, "I want to run away from home." We thought it would be an adventure, but runaways have a very rough life. The lyrics are sad; her mom isn't there and her dad doesn't give a shit about her. The song is a story about a girl and a plea for her to come home. I hope it reaches people.

HP: *Fallen Hero* and *Bad Reputation* have similar storylines. Tell us about them.

SP: *Fallen Hero* is about a gang member who died when he was young and all the kids wanna be like him. He's such a horrible idol. What does it prove to want to be like a dead man? There was a period in my life when I idolized a lot of musicians who did heroin and wondered if I'd have to take drugs to be a really great player. I never did, but I was stupid to think like that. *Bad Reputation* is about a person who, surprise, has a bad reputation. It could be anyone — a person in rock and roll or politics. It's about someone who has risen to the top of their field and does a lot of drugs, gets fucked up a lot. The song asks, "What do people see in you? You've got a bad reputation and with no hesitation you take the young ones to the grave." If you're in a position of fame and power, you should be a little responsible, because you do influence people. Even Motley Crue's learned that lesson.



Mark Weiss

Jan Kuehnemund: Vixen's founder and guiding light.

HP: *Wrecking Ball* is about partying. What's the story there?

SP: That's a pretty cool song. Janet and I wrote it. It's a balls-to-the-wall rock tune about the end of the world. The attitude is that if the missiles are in the sky, let's just party. Let's have a wrecking ball. It's weird how we live with missiles everywhere; it's a strange feeling and very frightening. People say when it's the end of

the world, you should stick your head between your knees and kiss your ass goodbye. What's that going to do? Supposedly we have X number of minutes before it's over. Have a wrecking ball in those X number of minutes. Have fun.

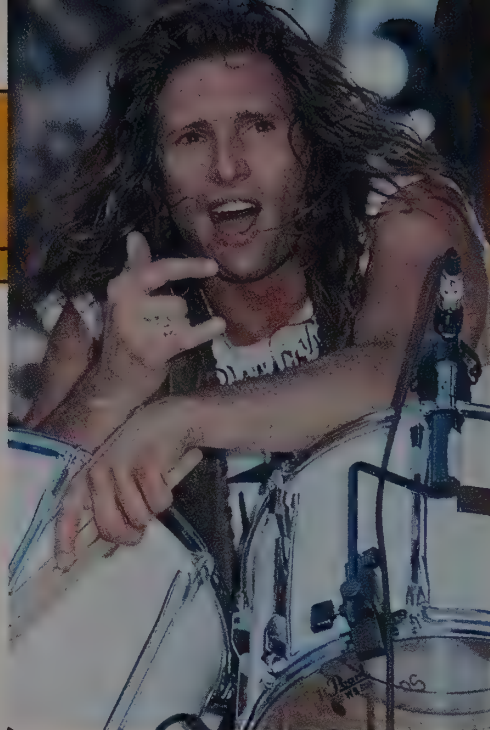
HP: One more question. On your first album, the album credits said there'd be a Muddy Waters' song on this album. It's not. Why?

SP: One of the guys at our record label kept asking us to record one of his songs, but we didn't. We had so many good songs that we didn't record a Muddy song. We are gonna put a blues jam on a B-side this time though. I love the blues; I just saw Blind Joe Hill in concert. I don't know, maybe there'll be a Muddy song down the line. Hey, it's all rock and roll — and that's what we live for. □

LIVE ON STAGE

SKID ROW

You never know exactly what's gonna happen when you go to a Skid Row concert. During the short career of these New Jersey rockers, they've developed the reputation for being one of the most unpredictable — and controversial — stage acts around. From vocalist Sebastian Bach's propensity for tossing objects into the crowd and cursing everyone and everything, to the band's string of hard-hitting teen anthems, the group's stage show is a volatile mixture of elements that always promises plenty of excitement.



Ron Akiyama

Rob Affuso: "We've gotten so much tighter as a band over the last year."

Anthony Cutajar



Larry Marano

Rachel Bolan: He still won't tell us why he wears that damned nose ring.



Dave "Snake" Sabo & Scotti Hill: The Skidder's guitar twins.

Sebastian Bach



WINGER

AND A PRAYER

KIP AND THE BOYS UNLEASH
LATEST DOSE OF CHART-TOPPING HITS.

BY ROB ANDREWS

There are countless behind-the-scenes stories in the world of rock and roll that most of you will never know anything about. How about the double-platinum metal band that had a million dollars invested in them to ease a delicate corporate merger? Or the triple platinum band that virtually gave away all their publishing rights in order to gain a major label deal? Perhaps the tale of Winger isn't quite as intriguing as those stories which, if truth be known, would make prime fodder for any TV soap opera. The behind-the-scenes story of Kip and his boys (drummer Rod Morgenstein, guitarist Reb Beach and keyboardist/guitarist Paul Taylor) is more a tale of bucking the odds — kind of living out the old cliché of "you can be anything if you really want it bad enough."

You see, things were never handed to Winger the way they were to many of the other top names in the metal world. More than once Kip considered throwing in his dream of having his own band and returning to the life of a sideman he had enjoyed for eight years with the likes of Alice Cooper and Bob Dylan. But then fate stepped in, gracing the band with a small budget recording deal with Atlantic Records. Common sense said that the deal was done merely as a "favor" to Winger's manager/producer Beau Hill, the man that had brought talent like Ratt to Atlantic's doorstep. But a year later, Winger's self-titled debut LP had gone double platinum, spawning hits like *17* and *Madalaine* and turning Kip into one of rock's top pin-up kings. To say the least, the band members themselves were as surprised by the sudden changes in their lives as anyone.

"I've been playing music professionally since I was a kid," Kip said. "I've been in studios and on the road for eight years, and I certainly wasn't expecting any miracles. I was always confident about the band and the music we made, but even I didn't expect the album to do as well as it did. To be honest, I was just blown away to finally have a record out with my own band on a major label. I hoped it would build a foundation for us. What it did was create a monster that everyone expects us to top this time around."

So how does a band like Winger set about topping the commercial "monster" they created with their debut LP? Certainly there's no lack of confidence in these rock and roll veterans who believe in their hearts and souls that they can make their second album better than their debut in every way. They know they don't have as much time to write the songs as they did last time, but then, who needs two years to put a batch of songs together? This time the Winger men have worked fast, worked hard and worked well, creating a new set of hard-rockin' tunes, *Winger 2 — In The Heart Of The Young*, that threaten to turn them into one of the biggest attractions in the world.

"I come from a different generation than some of the guys who are in other bands," Kip said. "I'm not saying I'm old, but when I was a kid, I was into Deep Purple and Led Zeppelin, the kind of bands who were never satisfied to rest on their laurels and say, 'Oh the last album was a hit, so let's make another one just like it.' They were always pushing the boundaries, trying out new things, making sure that their new albums

were better than their last ones. I'm not gonna sit here and compare us to those bands other than say that the attitude they showed is the same one we have. We approached the second album like it was our first. We felt we still had a lot of things to prove to people, and we do! We're not motivated by fame or fortune — we're musicians who are really motivated only by making the best music we can. I know that sounds a little corny, but it's true."

It might seem strange to hear a rocker whose band's debut LP has sold over two million copies talk about still having to "prove" himself. But in the case of Kip Winger, those words ring true. This is a guy who has captured the imagination of the rock and roll masses. From the girls who've gotten off on his stubble-covered face to the guys who've tried to mimic his on-stage moves, Kip has quickly emerged as a force to be reckoned with. But his years of experience playing "second banana" behind the scenes has taught him how to keep his ego in check as well as how to maximize every opportunity that is handed to him.

"Hey, I know a lot of bands that are handed a recording budget for a second album and then go and blow most of it on stupid things," he said. "That's not the way we work. Some bands might not have even been able to make a record for what we had to work with the first time around, but we made a damn good one. This time we still didn't want to waste any time. We wrote all the material before we went into the studio last January, and we had almost everything done within six weeks — and I mean everything! Some bands are just warming up at that point in the recording process, but I don't believe in that."

**"We're not motivated by fame or fortune —
only music."**

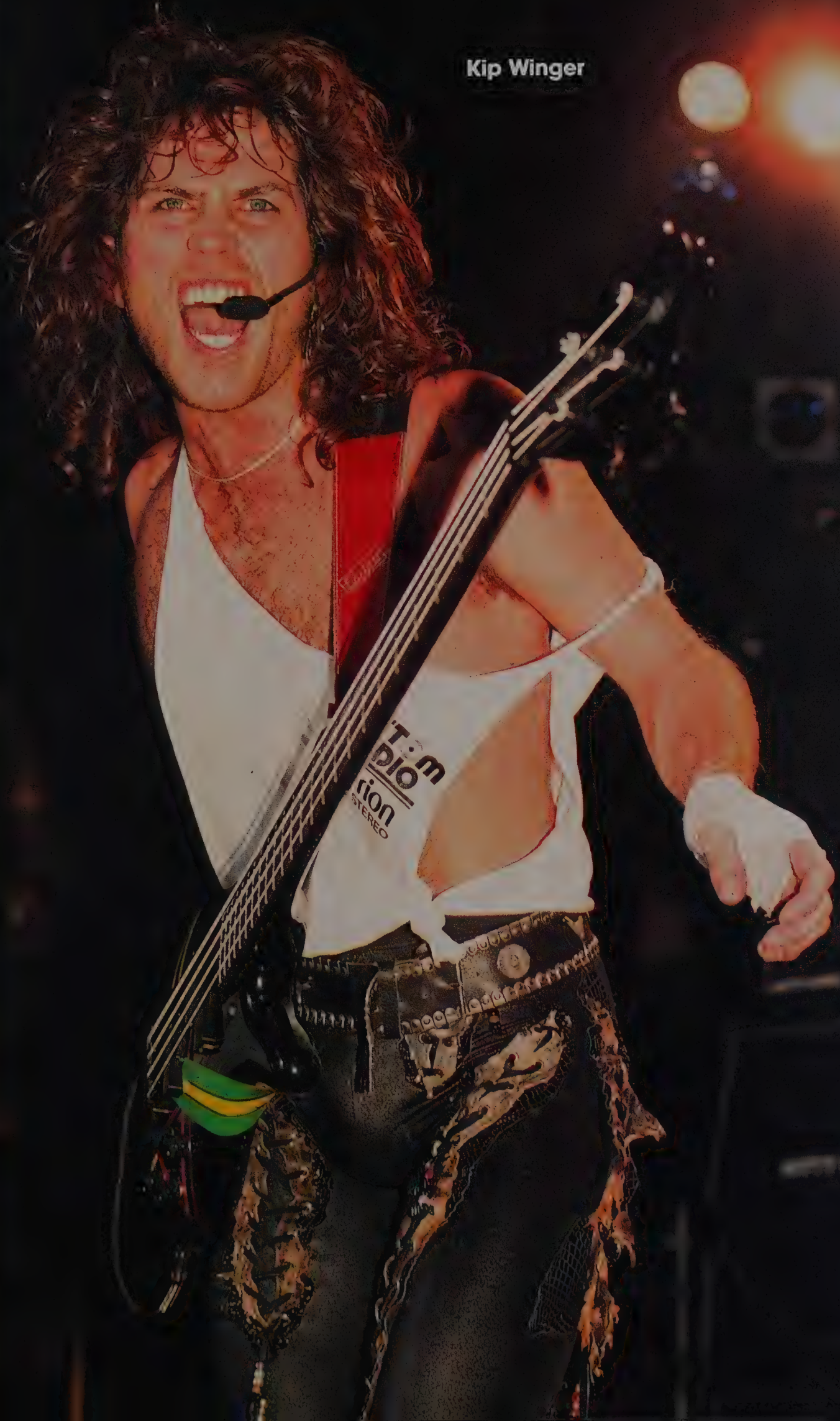
Judging from such new songs as *In The Heart Of The Young*, Winger's second batch of rock and roll goodies is even tastier than their platinum-coated debut. From Beach's inventive guitar licks to Morgenstein's state-of-the-art drumming, Winger is certainly more than a bunch of pretty faces who can thank their looks and their publicist for their success. These are rockers who can play with anyone, and that's one fact that Kip would like to see established this time around. He certainly doesn't want to turn his back on those who've responded to the band's looks, but he thinks the time has arrived to shift some more emphasis over to the music.

"I don't really worry about getting the right kind of recognition," Kip said. "It'll come at the proper time — though I'd like to see us get a little more recognition this time. There are some amazing players in this band — in fact, everyone really is incredible. Reb is being pawed over by all the guitar magazines, and Rod has been a drum legend for years. I don't want to blow my own horn, but I'm doing something nobody else is doing, which is front a band while playing bass and singing into a headset. We're different, and we're good — we're not a bunch of poseurs. That's about the only thing that would bother me; if I thought people were getting the impression that we were an image band that couldn't really play."

Play they certainly can, and at the moment Winger is considering a number of options for how to best showcase their talents to their legion of fans. They've been overwhelmed by arena headliners offering substantial sums if Winger will agree to serve as "special guests" on their tours. But there has also been interest from promoters for Winger to think about headlining their own tour package. Are Kip and his boys ready to headline after only two albums? They're pretty sly with the answer.

"We'll see what happens, and how much demand there is," Kip said. "It's a great position to be in. Certainly we won't go out to headline to feed our egos — we don't need to do that. If the right situation comes along we'll jump on it. Ideally, I guess we'd like to go out as openers for a while, and then when the album takes off, we could headline. But that's thinking too far ahead. We just like to take things day to day. That's the way we've made things work so far, and we're not about to change a thing." □

Kip Winger



QUEENSRYCHE

METAL MASTERS

SEATTLE METAL MEN PROVE THEY MAY BE THE BEST BAND ON EARTH WITH NEW LP.

BY WINSTON CUMMINGS

After five years of struggle, Queensryche finally broke through to big-time success last year. Their third LP, *Operation:mindcrime*, passed the gold sales barrier, establishing these Seattle metal men as one of the most successful — and respected — bands currently inhabiting the rock scene. For a long time vocalist Geoff Tate, guitarists Chris DeGarmo and Michael Wilton, bassist Eddie Jackson and drummer Scott Rockenfield wondered if that day of recognition would ever come. But now that it has, they are making every effort to make sure that the commercial momentum they gained in the wake of *Mindcrime*'s success will not go to waste. Recently we hooked up with Tate, DeGarmo and Wilton in the Seattle basement studio where they're carefully laying the groundwork for the next step in their rise to the top.

Hit Parader: How satisfying was the success of *Operation:mindcrime* in light of the difficulties Queensryche has been forced to endure over the years?

Geoff Tate: It was very satisfying on every level. From the moment we started writing the album we knew we had something special, so we were satisfied on an artistic basis right along. But the commercial success was very special to us. We always felt that we could be more than some sort of cult band. The record has sold more than 800,000 copies at this point, and if the next one does well, maybe it'll push *Operation:mindcrime* to platinum. That would really be exciting.

Chris DeGarmo: It's kind of strange to look back at the tough times and try to put them in some sort of perspective today. We did what we felt needed to be done to establish the band, and I'm proud of every record we've ever made. But *Operation:mindcrime* was a very important record for us in that we felt we had to establish ourselves as a group that could sell records as well as make music that critics liked. I think we found the key, and we'll explore that a bit further on this next album.

HP: Okay, you've got us intrigued, what can you tell us about the next album?

CD: It's still a little early to give out details, but I will say that it won't be a concept album like *Operation:mindcrime*. On that one everything was linked both musically and lyrically, and that won't be the case here at all. I think it'll be a big surprise to Queensryche fans — and we hope it's a pleasant surprise.

Michael Wilton: It's nice that we can work on this album at our own speed. We're not being forced to hurry by the label or our managers. Everyone wants to make sure that this is a killer album, so nobody is telling us to work any faster than we want to.

GT: I think the one element that will be very different this time than last is that this will be a less negative album. There were a lot of sinister, depressing elements in *Operation:mindcrime*, and while this one won't be blind to the realities of the world, it won't dwell on the negativism as much. This is going to be a very challenging album for us on both a musical and lyrical basis, but I think we're up to that challenge — and I think our fans are as well.

HP: What are some of the challenging concepts you have in mind?

CD: It'll be pushing the limits more than we've done before. We'll have acoustic things that will be quite light and beautiful. But then we'll also have the heaviest, most chaotic songs we've ever done. We think that the contrast between those two is one of those elements that make Queensryche special. But we don't want to just depend on some sort of formula sound that's worked before. When you have a vocalist like Geoff, you have almost no limits — and guitarists like Michael and I appreciate that. But before anyone thinks we're just going out on a limb, I want to say that I feel a lot of the music we're doing for this record has kind of a return-to-our-roots sound. We're using as much studio technology as we can to make sure everything sounds the way we want it to, but we still want a raw, rough edge to the music too.

MW: From my point of view, the music on this record is more varied than it was on the last album. I've made full use of my talents, and that's always kind of cool. When we started planning this album, we just got together in our rehearsal hall, which is actually Scott's basement, and just blasted away all day long. You can really come up with some good material that way. There's a lot of spontaneity.

HP: As you look ahead, it's apparent that Queensryche may be launching their first headlining tour in the fall of 1990. How do you feel about that?

GT: I think we're ready for anything that's presented to us this time. We'll have three albums and our EP to draw material from by the time we next go on the road. The fact is that we've opened for everyone from Def Leppard to Metallica — and that was on the last tour alone. We've played just about every major arena, and we feel we've laid down a solid foundation of fan support. If the sales are there on the next album, and our managers think the time is right, we probably will headline.

CD: It's something that's very exciting to think about. We've always had some great ideas for arena shows when and if we ever got to headline. If that time is now here, I'm sure we'll make the most of it.

HP: You had never enjoyed much video success before you released the clip for *Eyes Of A Stranger*. Now Queensryche is something of a video phenomenon with your long-form *Video:mindcrime* becoming a top-seller. What new frontiers lie ahead for the band on the video front?

MW: It's too early to say. We've always been a little hesitant about video because we didn't know if Queensryche's music and image really would come across on MTV. But evidently it did, and we're very glad about that. We don't know what songs will be made into videos from this new album, but I'm pretty sure we'll have some.

CD: I don't think there's anything out of the question for Queensryche at this point. The success of the last album put us in such a positive frame of mind that when people discuss headlining tours, platinum albums and videos, we feel comfortable with all of it. That probably wasn't true a few years ago — in fact, it definitely wasn't true. We always knew we were a good band, and that we'd have our degree of success if we worked hard enough. But now that it's finally happening, we don't want to place any limitations on ourselves. We want to see just how far Queensryche can go. □

Geoff Tate



DAVID LEE ROTH

BACK IN STYLE

ADDITION OF GUITARIST JASON BECKER PUMPS NEW LIFE INTO DIAMOND DAVE'S ATTACK.

BY AL FARKLEY

"Gimme some steak and potatoes and Coca Cola," David Lee Roth says in L.A. "What's he eating over there? Gimme that too. I wanna try that too."

He's wheeled out one of those famous Roth metaphors again. Dave the Adventurer. Dave the Eternal Student of Life. Six years after Van Halen, Roth still lives by the philosophy of packing as much variety and mayhem into his act as possible. Like he says, "I always felt that you should get more than an album's worth of greatest hits when you're sitting in the audience. That means bits and pieces of music that aren't on records. Taking some real wild chances."

He hasn't been doing much of that lately. After the disappointing sales of *Skyscraper* three years ago, and a tour that didn't quite catch fire, he's been lying low. But now, after a West Coast club gig or two to test new people and ideas, he finally seems to have settled on a revised lineup. Jason Becker on hotshot guitar. The Bissonette Brothers, Matt and Gregg, on bass and drums.

But then, much of Roth's appeal has never been about what he sings or who's in his band, but what he says. When it comes to the art of blather, he still has no equal. As he says, "There was a time when nobody said anything on stage. Bands would simply play their songs, and the singer would at best yell, 'All right! All right!'"

He points out that when he first started running off at the mouth, no other rock frontmen were doing it. "People were amazed," he recalls. "They'd never seen a rock singer put more than four words together. It was new. But at some point in history, suddenly we had hundreds of bands who do nothing but bullshit on stage. That's very predictable, and I'm bored by that. It's like Chicken McNuggets. You can run anything into the ground."

Which might account for Roth's lower verbal profile these past few years. Lately, the emphasis has been more on work than talk anyway. On long hours of rehearsal. "A lot of bands put in two weeks," he says. "Get the songs together, chop through the harmonies... Unfortunately, that only works thirty percent of the time. Audiences at the other seventy percent of the shows, who've paid the same ticket price, get the short end of the stick."

Frustrating for an audience? Sure. As Roth says, "You can have ideas, but if there isn't any real interest put into them during the preparation... I figure I've got the guys who want to make the commitment."

To hell and back, on a wing and a prayer...

He laughs. "Yeah, it's a sacrifice. It's all the Babylon and pirate ship that you can handle after the show. I'm the first one to propose the toast. I *love* a celebration but, goddamn it, we've got to have something to celebrate first. That means pushing yourself to your own personal limit."

It also means hooking up with musicians who share the Roth Vision, something that's proven tricky. As he explains, "Finding people who have the right spirit for this, because it is a long term assault, is difficult. Everybody says they want to do it, but you've got to work with them for a while."

Mind you, he's worked with two of the best: bassist Billy Sheehan and guitar ace Steve Vai. Sheehan bailed out right after *Eat 'Em And Smile* and Roth's first solo tour, and now works with Mr. Big. Vai took a hike following the *Skyscraper* trek, and has since found gainful employment in the ranks of Whitesnake.

The reasons why the two left are still cloudy, though the impression is that everyone felt they had bigger fish to fry, that business and ego got in the way. Roth shrugs. "Any time you have a long-term identity with a group, it involves compromise. Like any other mechanic, I'm trying to put the engine together as best as I can. That's not to detract from any musician I've worked with, though a lot of people never do get that vision, and that's where producers come in. That's where video directors come in."

Speaking of video, nobody's ever accused Roth of being out of his element. Several of his mini-epics (particularly the cast-of-thousands festival of chaos concocted for *Just A Gigolo*) are classics. Throughout, with varying degrees of success, we've seen Dave as one large half of the Fabulous Picasso Brothers... Dave the rock climber... Dave the urban jungle stud...

"There's five sides to every coin," he says. "I'm just showing different ones. Even if you have an idea, you've only got three minutes and twenty-two seconds to paint it up on the screen. Most of us have more than one idea in our lives. Those of you who are reading this right now, if I said to you, 'You've got to think up a concept for a video. You've got five minutes. Go!' You'll have more than one idea. Any one could use up fifteen minutes, easily. So we might bring back characters when we do a movie. Or even a beer commercial."

In a world where Lou Reed turns up in American Express ads, weirder things have happened.

Roth chuckles. "Sure. But I don't know... my image is so contorted at this point. To everybody with a short haircut, I'm Jesse James. They're afraid I'll say something miserable about their product or be caught in some *menage a trois* with Debbie Gibson and Tiffany. I'm thinking in terms of being on a breakfast cereal box. A salute to white sugar, of course. You can see the inherent problems."

As for those lingering rumors that old hatchets had finally been buried? That Diamond Dave would finally be reuniting with Van Halen for a second time around? Don't hold your breath.

Which leaves the silver screen, an arena Roth was poised to jump into six years ago. With its bikini babe auditions and Roth pimping the project as the greatest thing since *Gone With The Wind*, the ill-fated *Crazy From The Heat* generated hype on the halfshell. Until the studio backing it had second thoughts, then pulled the plug.

"It still interests me," David Lee Roth admits, pondering the acting game. "It's not even a question of getting the money. We could do that tomorrow. It's finding the time to do it. And the music comes first. Over these past few seasons, we've heard all about Dave's Movie, Dave's This, and Dave's That. But at the end of the day? It's, 'Here's my new record!'" □

David Lee Roth





ANTHRAX

METAL WITH ATTITUDE

NEW YORK MOSH MASTERS ROAR
BACK WITH **PERSISTENCE OF TIME**.

BY ANDY SECHER

Anthrax are determined to make 1990 their year. Hell, they're determined to make the '90s their decade. After six years of sweat and toil, these New York mosh masters think they've finally come up with a package that'll take them all the way to the top of the rock pile — a destination guitarists Scott Ian and Danny Spitz, vocalist Joey Belladonna, bassist Frank Bello and drummer Charlie Benante have taken dead-aim with their latest LP, **Persistence Of Time**. They know there are still plenty of hurdles in their path; most notably a "lack of respect" from magazines, newspapers and MTV. But they're more determined than ever to turn Anthrax into the platinum coated attraction they feel is their destiny. Recently we caught up with Ian to discuss Anthrax's latest plans of conquest.

Hit Parader: Scott, first off, tell us about the fire that destroyed almost all of Anthrax' equipment last January.

Scott Ian: We were rehearsing for the album in this house in Yonkers, New York, which is about half an hour outside of the city itself. It was a two story house and the upper floor had been converted into a rehearsal room which we had been sharing with another band. One night, when nobody was in the house, the place caught on fire and did a hell of a lot of damage. We lost over \$100,000 worth of gear, and while we were insured, some of the stuff we lost can never be replaced. I lost three vintage guitars, one of which was a 1974 Gibson Flying "V" which I really loved. I could probably walk into a vintage guitar store right now and buy another one, but it just wouldn't be the same. The fire department still isn't sure what caused the fire, but they think there was just too much gear hooked up for the kind of wiring the place had. The other band who was using the place had built a whole little studio there, and they had their gear on almost all the time.

HP: Did losing so much gear affect the recording of **Persistence Of Time**?

SI: Not really, but it certainly could have. The fire happened only about a week before we were about to head to Los Angeles and begin work on the album, so we really had to scramble to get all the gear we needed together. We managed to do it, and everything turned out fine. But we were tempted to delay the recording sessions for a few weeks. But since we had the time booked and paid for, we figured we'd better get out there and get to work.

HP: Why did you record the album in L.A.?

SI: We had recorded the last few albums in Miami, and we really enjoyed ourselves down there. We like working someplace where it's warm, especially since we were recording in winter when it's obviously pretty cold back east. The reason we went to L.A. is that the studio situation out

there is so competitive that you can end up getting some really good deals. On top of that, we were always concerned when we worked in Miami about any delays that would occur if a piece of machinery went down. In L.A. it can take two or three hours to get something replaced. In Miami it could take two or three days. The last thing you want when you're working hard on an album is to have a three day break. You lose all your momentum.

HP: **Persistence Of Time** is an unusual title. Does it have any particular significance?

SI: Our albums usually let people know the state of mind we're in as a band at the time we make an album. Obviously **State Of Euphoria** told everyone where we were when we did that one. Well, we're still happy about a lot of things in life, but we're certainly not euphoric. We've learned that nothing in this business comes easy for a band like Anthrax. We've got to keep fighting against the odds all the time, and we don't know why that is. Some of the things that have happened to us over the last few years are very frustrating. We make great albums, and they sell well, but they don't go platinum like Def Leppard or Bon Jovi. I want to know why not. Why don't bands like Anthrax — or even Metallica — get the attention they deserve? **Persistence Of Time** says that we've got to keep fighting continually to get any sort of respect.

HP: What is the single greatest frustration you've encountered with Anthrax?

SI: I'd have to say dealing with MTV. They were real supportive for a time after **State Of Euphoria** came out, and they even supported our national tour last year. But as soon as that tour was over, we were off the channel. We had been on the countdown for weeks with *Antisocial*, but as soon as the tour ended they told us we didn't qualify for the countdown anymore because the song was too old. Then we did *Who Cares Wins* as our next video and they rejected it for countdown consideration because they said it was "too depressing." It dealt with the subject of the homeless, and I could understand what they were saying on one hand, then I saw where people like Phil Collins and Skid Row also did videos about the homeless and they certainly made it onto the air. It was ridiculous.

HP: Let's talk about the material on the new album. What are your favorite songs?

SI: At the moment I like *Keep It In The Family*, which is a strong message song about racism and the way it can affect people who live in isolated communities. It was inspired by a murder that happened in New York last year when a bunch of Italian kids killed a black guy who had come into their neighborhood. People have to wake up and realize that you can't be so closed-minded as to hate somebody just because they don't come from your little corner of the world. Another song I like is *Time* which says that you've got to look out for yourself at all times. It's the lesson that Anthrax has learned over the years. You can't count on anyone but yourself to get things done. That's an important lesson for everybody.

HP: Scott, now that baseball season has begun again, we couldn't let you go without asking for a prediction about how your beloved Yankees are going to do this year.

SI: That's a tough one because they're a tough team to figure out. On some days they look terrific, and on others they look horrible. With Dave Winfield back they've probably got the best hitting lineup in the league, but they still don't have any pitching. George Steinbrenner went out and spent millions of dollars on a bunch of average pitchers like Pasqual Perez when for a million more he could have landed Mark Langston and really helped the club. I want to say that they have enough talent to win the division, but to be honest, I think all they can hope for is third place.

HP: So you're hoping that Anthrax has a better year than the Yanks.

SI: We should — we have better pitching. □

CELEBRITY RATE-A-RECORD

JOE SATRIANI

Joe Satriani has never adhered to the norm. From the days of his self-financed mail order debut EP (long since out of print, of course) to his Relativity LPs **Not Of This Earth**, the gold-plus, Grammy nominated **Surfing With The Alien**, through the daring **Dreaming #11** EP, the onetime Long Island-based guitar instructor's (his pupils include Steve Vai and Metallica's Kirk Hammett, among others) continual rewriting of the rock 'n' roll guitar rule manual has earned him unmatched praise and respect the world over, establishing him as the standard by which the modern player is judged.

Satriani's current opus, **Flying In A Blue Dream**, already being hailed as the *Electric Ladyland* of the '90s, signifies not only Satch's return to the covers of the guitar mags, but an additional twist: his lead vocal debut. "It was a natural step in my progression," says the soft spoken Satriani, "which has always been one of total control. I've been singing off and on for years now; I sang background vocals on the first

Crowded House record, and I used to do some singing in a band I used to play with called the Squares. So it wasn't a matter of the record company steering the artist toward a broader audience, which I feel is unethical, it was a natural decision; something I'd been considering for a long time."

Satriani's unaffected, modest manner is all the more admirable when given the status he currently enjoys. Case-in-point: When approached for his comments on a handful of his peers' current releases, he turned out to be the kindest of critics, consistently and exclusively pointing out the most positive and flattering aspects of each record.

Faith No More **The Real Thing**

The singer is just incredible. I'm really hooked on the guy. Totally. I think he's great and I actually have trouble envisioning that range of sound coming out of a human throat.

And the band is intense throughout every track. Very tight, very hard. I was really surprised that as much as it varied, that intensity and power was still there. There was a high degree of art being practiced. The band just comes across with a consistently heavy feel, yet at the same time they can get very heady about their subjects and get some interesting things across. I really like that particularly, that it can still come from the hip or the crotch or whatever you'd call it.

Motley Crue **Dr. Feelgood**

The whole band seems to have pushed the pedal one more inch toward the floor instrumentally. They've come up with a bigger, more intense, but musical drum sound. The whole band sounds bigger. And the guitars are *definitely* cranked on the record and the guitar playing is more aggressive, yet it's not harsh. It's somehow refined, yet more aggressive, which is a really good sign. It's a combination of two really interesting things, because they're not a thrash band, they're basically a rock band.



So that leaning toward refinement is there, like with all rock bands. But still it's very intense. A lot of bands, when they put out that many records and go that far up the success ladder, they start to tone things down, but this is a very strong effort.

Aerosmith
Pump

Fantastic. Really a great sounding record. Really great vocals. The arrangement of the record is incredible. They have all these wonderful little vignettes in and out of each song. Sonically, things have changed a lot, but it's a *huge* sounding record. Of course, Joe Perry is playing really well. It seems that he and Brad Whitford are trading off a lot. I'm not quite clear where they're doing it, but either there are different players trading off or they're going out of their way to make it sound like two guys are exchanging parts. They actually have a great strength in that. A lot of bands that are trying to be Aerosmith these days — no names, of course — actually don't have the drive that Aerosmith have. This is the second great record in a row from these guys. It's no fluke. I think eventually Aerosmith will be *the* band that people will consider as defining American rock 'n' roll for this era. It definitely shows that they've got a lot more juice left, too. The record is just bursting with energy.



Joe Satriani: The hotshot guitarist of the '90?

Testament

Practice What You Preach

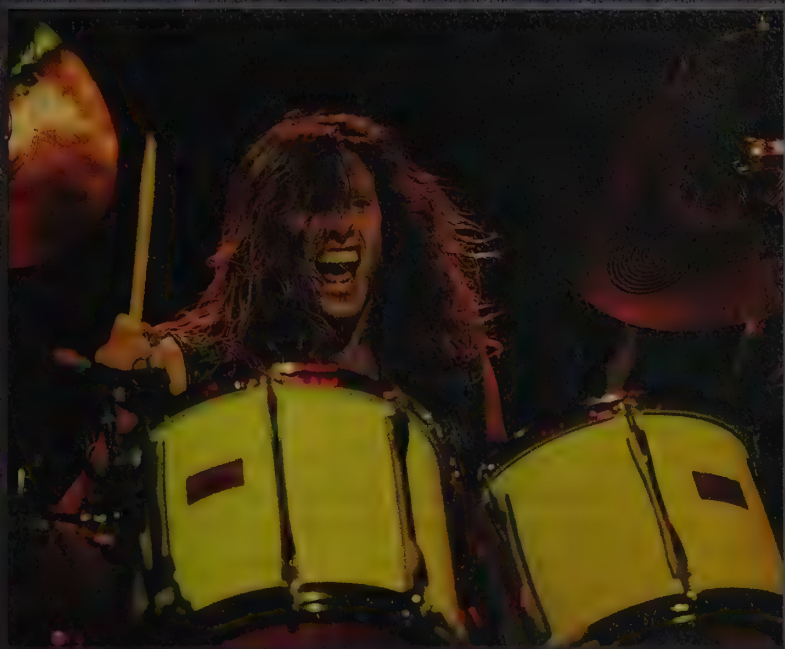
This is a huge leap for Testament, a huge leap in maturity. And instead of making a studio sounding record, they've got a record that sounds totally live and full of energy. They were working on this at the same studio that I was recording *Flying...*, so I saw that Chuck Billy was doing his vocals with a hand held microphone and that they were really excited about the fact

that they got their producer to capture the way they like to sound. It's a great mix; they've got the power of their music and delivery all coming right off the tape. It's also a really nice, sophisticated leap in the songwriting of this genre. I think a lot of people are going to have to take notice of this record. They're going to have to broaden the definition of this kind of music because of these guys, because they really did bend a little bit, not toward anything, but in their own direction. □

Rob Affuso and Pearl

Rob Affuso and Skid Row have risen from the rubble of hard rock mediocrity to become one of the biggest acts in music. Their charm is hunger. Their appeal is street. Their music is over the edge. Rob Affuso controls this pulse with a cut, slice, and hammer only he can create. He is young, driven, and aggressive, and he plays Pearl.

Pearl
The best reason to play drums



POISON

A CHANGE OF HEART

MULTI-PLATINUM ROCKERS ALTER SOUND AND STYLE ON LATEST ROUND OF RECORDINGS.

Neil Zlozower

BY DAN HEDGES



Poison (l. to r.): Bobby Dall, C.C. DeVille, Bret Michaels, Rikki Rockett.

C.C. DeVille calls it "all-purpose, convertible rock and roll." A well-known rock critic has dismissed it as "tuneless, garage band slight-of-hand, fueled by hype and Maybelline."

That's Poison's music. Take your pick. The blood, sweat, and tears of misunderstood artists? Not exactly. As Bret Michaels cheerfully admits, "I'm not Rembrandt."

He should know — though it almost goes without saying that Poison are now light years away from the Pennsylvania VFW Hall gig circuit that spawned them. Their debut, *Look What The Cat Dragged In*, was recorded in

twelve days and has sailed well past double platinum. *Open Up And Say... Ahh!* took the same trajectory, plastering permanent grins across the band members' faces as they took their scattergun riffing all the way to the bank. And now comes their latest, *Flesh And Blood*.

"When you're nobody, no one gives a shit," Bret Michaels says. "Once you achieve something, people expect more, and the higher up you go on the ladder, the more people throw rocks at you. You have to look ahead. That's what we're doing. That's what Poison is."

Mind you, when the band did their first coast-to-coast tour supporting Ratt a few years back, they were something of a sonic joke. Clumsy. Derivative. A suburban garage band who, through luck and peroxide, had stumbled into the Big Time.

But something happened after that. By the time the band took to the road as first time headliners a little over a year ago, it was a new ball game. Major dues had clearly been paid. The glam aspect had been noticeably toned down, the focus on musicianship cranked up.



Greg Maston

Bret Michaels: "Once you achieve something, people expect more of you."

Well... not the total focus, since the emphasis — to this day — remains on girls. But then, it was while hoping to meet some females, back home in Pennsylvania, that Michaels first crossed paths with drummer Rikki Rockett in a cover band called Specters. Inspired by Aerosmith, Kiss and Van Halen, the duo began working with bassist Bobby Dall and a guitarist (now long-gone), learning AC/DC and Led Zep covers, along with a handful of originals that, Michaels recalls with a laugh, "were so fast that a ballad sounded like Metallica."

But the Pennsylvania rock scene back then was virtually non-existent. The way Michaels remembers it, "We said, let's pack our stuff and go to Los Angeles, where it's not going to be familiar and comfortable, where we've got to play music in order to live."

They didn't know a soul when they hit the West Coast, which forced them to learn the ropes. Quick. "The first year you're out there," Michaels says, "you pay the clubs to let you

play. If you can get twenty people at your show and impress them, they'll bring their friends next time and it'll be forty. We were in a promotion machine. Maybe the fact we had to fight for it makes us appreciate it much more. It wasn't like, after we did a gig, I went home to my parents' place in Beverly Hills."

When guitarist C.C. DeVille came on board, the current lineup was complete. Ignored by the major labels, they signed with Enigma (later picked up by Capitol) and debuted with **Look What The Cat Dragged In**. Its first single, *Cry Tough*, went nowhere until (on the verge of vanishing into the cut-out bins) the album jumped twenty-two places in the charts. Poison hit the tour circuit with Ratt, and by the time *Talk Dirty To Me* landed in the singles charts, the four were living out every rock fantasy they could think of, and inventing a few along the way.

As Michaels sees it, "Our first time out, it was that whole firecracker-up-your-ass thing.

You want to be able to go home and say, 'I fucked a million girls and drank 'til I was shit-faced.' You want people to think that's the way you live."

That's history now. Michaels admits that if he'd been doing this interview during that first year, "even I would have been bragging, 'I drink this much, smoke this much pot, and snorted this much blow last night.' But now I can say how I really feel. I *don't* go on stage with a bottle. You know damn well that if somebody really drank half a bottle of Jack Daniels, he'd puke."

Among many L.A. rockers, the realization that some fans have trouble separating fantasy from reality is sinking in. A few years ago, Michaels joined forces with Rock Against Drugs, after tumbling from his motorcycle while drunk. As he says, "I tell people that our band pays a bus driver to drive us after the gig, who is *not* drunk. Or stoned. I tell 'em to have a great time, but that I want to see 'em next year. I don't want 'em wrapped around a telephone pole."

Poison as elder statesmen? Not quite, though some might see it as an early sign that Poison are starting to distance themselves from the band they used to be. From the fans.

"No!" Michaels says. "Absolutely not. Every night after we're done playing, we spend about an hour and a half in the dressing room, meeting the fans who come backstage. Then you meet a beautiful girl and an hour and a half turns into all night."

But the rock life has its tempting traps. As Michaels points out, "You have to keep an eye on that line between reality and fantasy." His diabetes, too, was something he learned to keep a better eye on. "When I was growing up," he says, "I remember hearing about diabetics who played football. It didn't stop them. Now I'm getting letters from people who are diabetic or crippled. People who, by knowing about my situation, feel stronger that they can do it too."

Sounds positive, especially in a business Michaels feels is growing too negative. "Too many bands are starting to take their personal aggressions out on the fans," he says, not naming names. "They're mad at the world and try to get their fans to feel the same."

"The biggest godsend for Poison is that we all get along great. There's no attitude. No, 'This is my part of the bus, so get out of here.' Rock and roll is fun. We kick ass, but with smiles on our faces. We don't have to be negative to get a message across."

And if the message is the music? Poison's goal as they head on the road to support their third album is to make the music even tighter.

"Our first album was basically a glorified demo tape," Bret Michaels admits. "Our second had production, better musicianship. On our third, we've made another step forward. But the idea isn't to solve the world's problems, you know? We just want to entertain." □

Steve DeLong, vocalist for Sweet F.A., struts into the room with a cat-that-ate-the-canary grin crossing his handsome face. He strides quickly over to guitarists James "J.T." Thunder and Jon Lightning (Thunder and Lightning, get it?) and starts rapping about the sweet young thing that had just helped him pass the last couple of hours. As the guitarists listen with full attention, DeLong goes into sordid detail about the various activities he and his new-found friend engaged in during their afternoon tryst. As congratulatory high-fives are exchanged, it's agreed that DeLong has hit his female "quota" for the week, and that the rest of the band — which also features bassist Jim Quick and drummer Tricky Lane — had better get their butts in gear, both figuratively and literally, if they hoped to catch up.

But womanizing is only one of the activities that draw these five young rockers together. Growing up in the Midwest, far away from such media hot beds as New York and Los Angeles, have bound them together into a common cause to prove that a band need not hail from a coast to make it in the world of rock and roll. Sweet F.A. call Indianapolis, Indiana, home

4-track demo tape that fell into the hands of an Indianapolis-based manager who saw Sweet F.A. as his shot at major-league success. All that was needed was another guitarist to round out the band's high-voltage sound. After wading through auditions with what DeLong called "every guy with a guitar in the entire state," they discovered James "J.T." Thunder, whose blues-based attack was the perfect foil for Lightning's faster-than-light six string style.

"The pieces came together slowly, but they were the right pieces," DeLong said. "We all had our own way of doing things, yet when we got together all the varied styles fit together. We had influences that ranged from Deep Purple and Van Halen to southern rockers like Lynyrd Skynyrd, but we were able to blend those different styles together and create something that was pure Sweet F.A. The fans seemed to sense that when we played in the clubs. But they were so used to hearing second-rate cover bands that it's not too surprising that they liked us. But we knew we were good enough to compete with anyone from anywhere. Midwestern bands should have their own sound and attitude. We're just a good ol' Midwestern kick ass rock and roll band that believes in the old work ethic. You can't just sit around waiting for your break to happen. That's what a

Sweet F.A.

TAKIN' THEIR BEST SHOT

INDIANAPOLIS NATIVES TAKE ON THE WORLD WITH A **SHOOT FROM THE HIP** ATTITUDE.

BY FRANK PETERS

— and they're damn proud of it. They know they bring a different set of influences, and some different perspectives on rock to their jobs. But they also think they know what it takes to make it to the top.

"There's no question that growing up in the Midwest does give you a different way of looking at things," DeLong said. "I don't think you worry quite as much about what you're wearing and how your hair looks as you do if you live in L.A. The best part though is that you can develop at your own speed and in your own way. I know people who are in bands in L.A., and out there it's a constant battle to get recognized and sometimes you've got to do crazy things to get that little extra attention. We've been around a few years, and we've just grown the way we wanted to — placing the music ahead of everything else. We still love all the different things that are part of the rock and roll lifestyle — especially the women — but we're not just another one of those sound-alike, look-alike bands."

Though Sweet F.A. are just making their first impact on the national rock scene this year, their history actually dates back three years to when Lane returned from a misguided mission out to L.A. in search of a big-time gig. He soon hooked up with Indy native DeLong, and while the pair often battled about the direction their music was taking, they realized their venture could be a most successful one if they could hook up with other musicians who shared their artistic vision.

"Yeah, Tricky and I did have our share of disagreements in the early days," DeLong admitted. "He had been out in L.A. for a few months, and while he didn't like the scene out there he picked up some of that L.A. attitude. We'd argue about almost everything, but the kind of electricity really came across in the music we were writing. We could sense that those songs were different from anything else we had ever been involved with, and that really excited us."

When Lane and DeLong felt they had written enough material to start taking their new venture seriously, they called up DeLong's long-time acquaintance Jim Quick, who happened to bring guitarist Jon Lightning along with him. The quartet soon headed into the recording studio to cut a

lot of the musicians in L.A. do. They think starving is cool. Starving never got anybody anywhere. It just gets you hungry."

The band's constant playing in clubs throughout the Indiana/Kentucky area soon attracted the attention of labels who started sending out representatives with more and more regularity. But, much to the label guys' surprise, Sweet F.A. weren't jumping through any hoops to sign a deal — they were waiting for the right situation to develop. After about six months of waiting, that "ideal" situation did emerge, and the boys put their names on the dotted line. Soon they headed off to Atlanta's Soundscape Studio to lay down the 12 tracks that comprise their debut LP, **Shoot From The Hip**.

"We had waited a long time to get into the studio, and we were ready," DeLong said. "In fact we cut ten tracks during one 12-hour period. Maybe we didn't know any better, but it didn't seem that strange to us. Hey, we've been playing those songs live 250 times a year so why shouldn't we be able to play 'em once in the studio? We're musicians in this group. We didn't set out to be a pretty boy band or a group that depends on our image for attention. We just make good accessible rock and roll that's a lot of fun to listen to. It's good ol' American rock and roll."

Such tracks as *Whiskey River*, *Devil's Road* and *Prince Of The City* not only show the diversity of Sweet F.A.'s hard rock attack, they also exhibit the fact that these guys have something exciting to say. Sure, there are blatant traces of their influences in many of their tunes, but the sheer energy shown throughout the band's debut disc makes up for such a minor deficiency. Quite simply, Sweet F.A. are a band that seems fully prepared to kick some serious butt in the years ahead, and nothing would make DeLong and the boys happier than doing just that.

"We don't believe in gimmicks," he said. "We work hard, and that shows on the record. This ain't a game to us — it's the most important thing in our lives. We're not trying to act cool or look cool — all we want to do is make some great rock music." □

Steve DeLong



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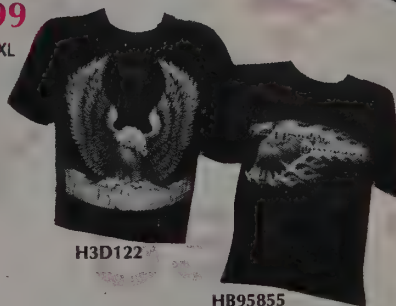
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MONKEY ON MY BACK

As recorded by Aerosmith

STEVEN TYLER
JOE PERRY

Woe is me I've been dyin'
Got to get that monkey off my
back.

The fortune teller looked into
my eyeballs
The wrinkles on her face about
to crack
She said, "You best believe that
you ain't goin' nowhere
Unless you get that monkey off
your back."

I made believe the devil made
me do it
I was the evil leader of the pack
You best believe I had it all and
then I blew it
Feedin' that fuckin' monkey on
my back.

If you put it in a spoon man I
would boot it
Some king whose mental house
was just a shack
Where do you draw the line
when all your friends are
dyin'
You got to get that monkey off
your back.

Your crystal ball is where you
chase the dragon
She said, "Now bring me home
his head inside a sack"
But now you find your crystal
balls are draggin'
Got to get that monkey off your
back.

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- 1209-NEW KIDS/4-Pg Photo
- 1194-STEVIE NICKS/Full Length
- 1226-STRYPER/Group
- 1432-TESLA/Group
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- 1243-WHITE LION/Group
- 1132-YNGWIE MALMSTEEN/Live

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- 3227-BON JOVI/No Shirt
- 1237-BULLET BOYS/Group Shot
- 2474-CINDERELLA/Backstage
- 2822-CURE/Disintegration
- 0241-D.R.I./A Of A Kind
- 0750-DEF LEPPARD/Live
- 2648-FASTER PUSSYCAT/Group
- 3197-GUNS 'N' ROSES/Group/Appetite
- 2589-GUNS 'N' ROSES/Grp Sitting
- 3231-GUNS 'N' ROSES/Lies
- 2309-HEATHER THOMAS/In Towel
- 2186-HEATHER THOMAS/Love & Laughs
- 0419-IRON MAIDEN/Of The Beast
- 3021-IRON MAIDEN/Aces High
- 3171-IRON MAIDEN/Madness
- 2857-JIM MORRISON/Memorial
- 1139-JIMI HENDRIX/Guitar/Solo
- 1181-JOE SATRIANI
- 0213-KISS/Animalize
- 1173-KISS/Collage
- 2141-KISS/Gene Simmons Live
- 0332-KISS/Group/Logo
- 2142-KISS/Paul Stanley Live
- 2865-L.A. GUNS/Group Shot
- 1003-LED ZEPPELIN/Collage
- 2759-LED ZEPPELIN/Stairway
- 1166-LITA FORD/Portrait
- 1150-LITA FORD/Portrait
- 1238-MADONNA/Like A Prayer
- 2856-MEGADETH/Birth Of Vic
- 2863-MEGADETH/Prace Sells
- 0051-METALLICA/New Live Shot
- 0050-METALLICA/Portrait
- 3131-MOTLEY CRUE/4 Pics
- 2870-MOTLEY CRUE/Alister Fiend/Feelg
- 2225-MOTLEY CRUE/Closetup
- 2166-MOTLEY CRUE/Collage
- 3251-MOTLEY CRUE/D/Feelgood
- 3120-MOTLEY CRUE/Group
- 0947-MOTLEY CRUE/Live
- 1253-OZZY & LITA/Portrait
- 1217-OZZY/No Rest For Wicked
- 2838-PINK FLOYD/Delicate Sound
- 2867-PINK FLOYD/Momentary Lapse
- 2672-POISON/Grp/Logo
- 2858-QUEENSRYCHE/Photo Collage
- 2383-QUEENSRYCHE/Group Posed
- 3008-RANDY RHODES/1956-1982
- 3043-RANDY RHODES/Live
- 1268-RICHARD MARX/Repeat Offender
- 2839-ROLLING STONES/Steel Wheels
- 0058-SAMANTHA FOX/1990 Calendar
- 2842-SAMANTHA FOX/Bad
- 2472-SAMANTHA FOX/Black Bathing Suit
- 1675-SAMANTHA FOX/Collage
- 2737-SAMANTHA FOX/Foxy Matador
- 2841-SAMANTHA FOX/Hot In Pink
- 2702-SAMANTHA FOX/Hugs & Kisses
- 2705-SAMANTHA FOX/On Beach
- 2867-SAMANTHA FOX/Playboy Topless
- 2497-SAMANTHA FOX/Topless
- 0009-SAMANTHA FOX/Wet T-Shirt
- 2869-SID & NANCY/Release
- 1247-SKID ROW
- 3224-SKID ROW/Group/Logo
- 1094-SLAYER/Collage
- 1043-SLAYER/Hall Awats
- 1218-SLAYER/New Group Shot
- 2340-STEVIE NICKS/3/4 Length
- 0058-STRYPER/In God Photos
- 2709-SUZIE/Topless
- 1704-TERRI LYNN/Topless
- 2861-TESLA
- 1122-U2/Live
- 2257-VAN HALEN/Sammy
- 0339-W.A.S.P./Live Group
- 0052-WARRANT/Group
- 9040-WARRANT/Number Five
- 2417-WET T SHIRT/Girl
- 0077-WHITE LION
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- 2223-YNGWIE MALMSTEEN/Live

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- 1016-KISS
- 1019-LED ZEPPELIN
- 1018-MEGADETH
- 1021-METALLICA
- 1040-MISFITS
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- 1000-AC/DC/Logo
- 1093-AEROSMITH/PH/Logo
- 1134-ANARCHY
- 1064-ANTHRAX/Logo
- 1137-ANTHRAX/Not Man
- 1136-ANTHRAX/Skateboard Logo
- 1129-BON JOVI
- 1138-BRITNEY FOX/Logo
- 1044-KISS/Paul
- 1008-CINDERELLA
- 1094-D.R.I./Logo
- 1095-DEF LEPPARD/Hysteria Logo
- 1049-DEF LEPPARD/Logo
- 1050-DEF LEPPARD/Logo
- 1067-DOORS/Blue Logo
- 1128-FASTER PUSSYCAT
- 1059-GREAT WHITE
- 1125-GUNS 'N' ROSES/Axl
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- 1122-GUNS 'N' ROSES/Round Logo
- 1115-GUNS 'N' ROSES/Single Gun Logo
- 1100-GUNS 'N' ROSES/Logo
- 1163-HEAVY METAL
- 1055-KISS/Ace
- 1047-KISS/Army
- 1106-KISS/Gene
- 1019-KISS/Logo
- 1044-KISS/Paul
- 1103-KISS/Peter
- 1147-KIX/Logo
- 1127-L.A. GUNS
- 1020-LED ZEPPELIN/Blimp
- 1022-LED ZEPPELIN/Logo
- 1021-LED ZEPPELIN/Swan Song
- 1133-LIVING COLOR
- 1024-MEGADETH/Logo
- 1153-METALLICA/3-D Logo
- 1154-METALLICA/Creeching Death
- 1087-METALLICA/Jump In The Fire
- 1027-METALLICA/Justice
- 1028-METALLICA/Logo
- 1029-METALLICA/Monster
- 1028-METALLICA/Puppets
- 1130-MOTLEY CRUE
- 1044-MOTORHEAD
- 1155-NEW KIDS
- 1157-OVERKILL/Green
- 1090-OZZY/Logo
- 1054-PEACE SIGN
- 1032-PINK FLOYD/Dark Side
- 1034-POISON/Logo
- 1169-POT LEAF/This Buds For You
- 1035-RANDY RHODES/Cutout
- 1062-SEX PISTOLS
- 1162-SH— HAPPENS
- 1131-SKID ROW
- 1038-SLAYER/Logo
- 1037-SLAYER/Round Logo
- 1040-STRYPER/Logo
- 1108-SUICIDAL TENDENCIES
- 1041-VAN HALEN/Logo
- 1128-WARRANT
- 1069-WHITE LION
- 1091-WHITESNAKE/Cutout
- 1132-WINGER

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- 1059-AEROSMITH
- 1062-ALICE COOPER
- 1085-ANTHRAX
- 1005-BON JOVI
- 1088-BULLET BOYS
- 1083-CINDERELLA
- 1092-DAKOTA/TOYS
- 1091-DEAD KENNEDYS
- 1010-DEF LEPPARD
- 1042-DOKKEN
- 1057-DOORS
- 1089-ERIC CLAPTON
- 1083-EXODUS
- 1094-FLEETWOOD MAC
- 1095-GREAT WHITE
- 1078-GUNS 'N' ROSES
- 1082-HEART
- 1014-IRON MAIDEN
- 1092-JIM MORRISON
- 1016-KISS/Makeup
- 1098-L.A. GUNS
- 1017-LED ZEPPELIN
- 1023-LITA FORD
- 1068-MEGADETH
- 1010-METALLICA
- 1102-MISFITS
- 1021-MOTLEY CRUE
- 1058-NEW KIDS
- 1024-OZZY OSBOURNE
- 1049-PINK FLOYD
- 1083-POISON
- 1080-RANDY RHODES/Tribute
- 1108-ROLLING STONES
- 1109-RUSH
- 1027-SEX PISTOLS
- 1071-SKID ROW
- 1076-SLAYER
- 1103-STEVIE NICKS
- 1105-TOM PETTY
- 1032-U2
- 1033-VAN HALEN
- 1072-W.A.S.P.
- 1086-WARRANT
- 1114-WHITE LION
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- 1100-YNGWIE MALMSTEEN

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- 1004-ANTHRAX/Euphoria
- 1006-ANTHRAX/Am The Law
- 1068-GUNS 'N' ROSES/GRUP-PENTAGRAM
- 1067-GUNS 'N' ROSES/RAPE SCENE
- 1019-GUNS 'N' ROSES/Group
- 1020-GUNS 'N' ROSES/Logo/Group
- 1028-KISS/4 Pics/Makeup
- 1029-KISS/Mirror Photo
- 1033-MEGADETH/Collage
- 1032-MEGADETH/Vic Rattlehead
- 1065-METALLICA/PUPPETS
- 1038-METALLICA/Group
- 1034-METALLICA/Harvester
- 1035-METALLICA/Heads
- 1035-METALLICA/Justice
- 1070-MOTLEY CRUE/GRUP
- 1068-MOTLEY CRUE/GRUP-PENTAGRAM
- 1061-OZZY OSBOURNE/No Rest/Wicked
- 1052-SEX PISTOLS/Bollocks
- 1053-SLAYER/Group
- 1054-SLAYER/New Lp Cover
- 1055-STRYPER/Group
- 1052-STRYPER/Group
- 1072-U2/RATTLE & HUM
- 1060-WHITESNAKE/Group

BACKSTAGE PASSES \$10

(Actual Unused Passes From Past Concerts)

- 1202-AC/DC/Seattle '82
- 1228-AEROSMITH/Lynrd Skynyrd
- 1006-ALICE COOPER/73
- 1337-ANTHRAX/Not
- 1339-CULT/Electric
- 1021-DEF LEPPARD/Hysteria
- 1043-DOKKEN
- 1289-DOORS/Hall Of Fame
- 1346-ERIC CLAPTON/Tour '85
- 1358-FLEETWOOD MAC/1980 Tusk
- 1364-GUNS 'N' ROSES/Free & Virgin
- 1012-HEART/Tour Of '80's
- 1070-JOAN JETT/Group
- 1077-KISS/Spring '75
- 1320-L.A. GUNS/After Show
- 1089-LED ZEPPELIN/Kneworth '79
- 1400-LITA FORD
- 1404-LYNARD SKYNYRD/88
- 1401-METALLICA/Justice
- 1048-MICHAEL JACKSON/Bad
- 1326-MISFITS
- 1099-MOTLEY CRUE/Personal Friend
- 1328-NEW KIDS
- 1103-OZZY OSBOURNE/Blizzard Of Oz
- 1180-PINK FLOYD/The Wall-Buttne
- 1433-POISON/Tour '86-'87
- 1436-QUEENSRYCHE/Grp Photo
- 1437-RAMONES
- 1438-ROLLING STONES/Hall Of Fame
- 1141-RUSH/Starc
- 1327-SAMANTHA FOX
- 1304-SLAYER/Reign In Blood
- 1261-STEVIE NICKS/Rock A Little
- 1421-TOM PETTY/Guest
- 1462-U2/April '81 Staff
- 1166-VAN HALEN/78 World Tour

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| <input type="checkbox"/> 1032-BRITNY FOX/Year Of The Fox | <input type="checkbox"/> 1002-PAULA ABDUL/Straight Up |
| <input type="checkbox"/> 1052-CINDERELLA/Night Songs | <input type="checkbox"/> 1063-PETE TOWNS/End Of The Road |
| <input type="checkbox"/> 1008-CURE/Orange | <input type="checkbox"/> 1005-PINK FLOYD/In Concert |
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| <input type="checkbox"/> 1028-INKS/Kick Fix | <input type="checkbox"/> 1045-YNGWIE MALMSTEEN/Trial By Fire Live |
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| <input type="checkbox"/> 1000-ANKH | <input type="checkbox"/> 1065-POISON |
| <input type="checkbox"/> 1073-BRASS KNUCKLES | <input type="checkbox"/> 1066-RANDY RHOADS |
| <input type="checkbox"/> 1050-CINDERELLA | <input type="checkbox"/> 1014-RAZOR BLADE |
| <input type="checkbox"/> 1004-CROSS/Plain | <input type="checkbox"/> 1015-REAPER |
| <input type="checkbox"/> 1045-CROSS/Slaves Wrapped | <input type="checkbox"/> 1041-SH- HAPPENS |
| <input type="checkbox"/> 1005-CROSS/UpSide Down | <input type="checkbox"/> 1031-SKELETON/Hanging |
| <input type="checkbox"/> 1030-CURVED HATCHET | <input type="checkbox"/> 1026-SKULL/Bones |
| <input type="checkbox"/> 1056-DAGGER/Plain | <input type="checkbox"/> 1036-SKULL/Cross |
| <input type="checkbox"/> 1051-DEF LEPPARD | <input type="checkbox"/> 1020-SKULL/Crossed Battle-Axes |
| <input type="checkbox"/> 1052-DOKKEN | <input type="checkbox"/> 1046-SKULL/Cruncher |
| <input type="checkbox"/> 1053-DOORS | <input type="checkbox"/> 1019-SKULL/Dagger |
| <input type="checkbox"/> 1043-FULL OFF | <input type="checkbox"/> 1034-SKULL/Hat/Teeth |
| <input type="checkbox"/> 1055-GREAT WHITE | <input type="checkbox"/> 1033-SKULL/Hatchet |
| <input type="checkbox"/> 1056-GUNS N' ROSES | <input type="checkbox"/> 1024-SKULL/Horned |
| <input type="checkbox"/> 1008-HAND GRENADES | <input type="checkbox"/> 1018-SKULL/Lighting Bolt |
| <input type="checkbox"/> 1009-HANDCUFFS | <input type="checkbox"/> 1023-SKULL/Plain |
| <input type="checkbox"/> 1042-HANDCUFFS/Pair | <input type="checkbox"/> 1025-SKULL/Snake |
| <input type="checkbox"/> 1058-KISS | <input type="checkbox"/> 1021-SKULL/Tophat & Stogie |
| <input type="checkbox"/> 1044-KNIFE/Wings | <input type="checkbox"/> 1022-SKULL/Winged |
| <input type="checkbox"/> 1059-L.A. GUNS | <input type="checkbox"/> 1035-SKULLS/Chain |
| <input type="checkbox"/> 1060-LED ZEPPELIN | <input type="checkbox"/> 1037-SKULLS/Cluster/Cross |
| <input type="checkbox"/> 1039-MARIJUANA LEAF | <input type="checkbox"/> 1067-SLAYER |
| <input type="checkbox"/> 1061-MEGADETH | <input type="checkbox"/> 1027-SNAKE/Coiled |
| <input type="checkbox"/> 1062-METALLICA | <input type="checkbox"/> 1029-SPIDER |
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| <input type="checkbox"/> 1011-MOTHER OF PEARL HORN | <input type="checkbox"/> 1007-V. GUITAR |
| <input type="checkbox"/> 1040-ON SH- | <input type="checkbox"/> 1069-VAN HALEN |
| <input type="checkbox"/> 1072-OZZY | <input type="checkbox"/> 1070-WHITE LION |
| <input type="checkbox"/> 1012-PEACE SIGN | <input type="checkbox"/> 1071-WHITESNAKE |

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| <input type="checkbox"/> 1023-BON JOVI/New Jersey | <input type="checkbox"/> 1004-CINDERELLA |
| <input type="checkbox"/> 1009-DOORS/Morrison Photo | <input type="checkbox"/> 1002-GUNS N' ROSES/Appetite |
| <input type="checkbox"/> 1015-GUNS N' ROSES/Group | <input type="checkbox"/> 1024-GUNS N' ROSES/Lies |
| <input type="checkbox"/> 1034-IRON MAIDEN/Chains | <input type="checkbox"/> 1003-IRON MAIDEN/Killers |
| <input type="checkbox"/> 1008-IRON MAIDEN/Stranger | <input type="checkbox"/> 1025-KISS/Destroy |
| <input type="checkbox"/> 1001-LED ZEPPELIN/Collage | <input type="checkbox"/> 1005-LED ZEPPELIN/Swan |
| <input type="checkbox"/> 1022-MEGADETH | <input type="checkbox"/> 1027-METALLICA/Damaged Justice |
| <input type="checkbox"/> 1026-METALLICA/Justice | <input type="checkbox"/> 1036-MOTLEY CRUE/Dr. Feelgood |
| <input type="checkbox"/> 1006-MOTLEY CRUE/Girls | <input type="checkbox"/> 1019-MOTORHEAD |
| <input type="checkbox"/> 1028-NEW KIDS | <input type="checkbox"/> 1031-OZZY |
| <input type="checkbox"/> 1012-OZZY & RANDY/Tribute | <input type="checkbox"/> 1014-PINK FLOYD/Screaming Faces |
| <input type="checkbox"/> 1005-POISON | <input type="checkbox"/> 1007-SEX PISTOLS |
| <input type="checkbox"/> 1009-SKID ROW | <input type="checkbox"/> 1011-SLAYER |
| <input type="checkbox"/> 1010-U2/Joshua Tree | <input type="checkbox"/> 1030-WARRANT |
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| <input type="checkbox"/> 1051-DEF LEPPARD | <input type="checkbox"/> 1014-METALLICA |
| <input type="checkbox"/> 1053-GUNS N' ROSES | <input type="checkbox"/> 1024-PINK FLOYD |
| <input type="checkbox"/> 1010-KISS | <input type="checkbox"/> 1026-SAMANTHA FOX |

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| <input type="checkbox"/> 1004-ERIC CLAPTON/25th Anniversary | <input type="checkbox"/> 1020-RUSH/21st Anniversary |
| <input type="checkbox"/> 1014-GUNS N' ROSES | <input type="checkbox"/> 1025-SCORPIONS/Blackout Poster |
| <input type="checkbox"/> 1008-HEART/Bad Animals | <input type="checkbox"/> 1017-TOM PETTY/Hard Promises '81 |
| <input type="checkbox"/> 1009-IRON MAIDEN/Tour '83 | <input type="checkbox"/> 1030-VAN HALEN/In Concert '80 |
| <input type="checkbox"/> 1012-LYNYRD SKYNYRD/Tour '77 | <input type="checkbox"/> 1028-VAN HALEN/Tour '81 |
| <input type="checkbox"/> 1001-PAT BENATTI/7 The Hard Way | <input type="checkbox"/> 1029-VAN HALEN/Tour '82 Live |

KEY CHAINS \$4

- | | |
|---|--|
| <input type="checkbox"/> 1001-AC/DC | <input type="checkbox"/> 1072-AEROSMITH |
| <input type="checkbox"/> 1056-ANARCHY | <input type="checkbox"/> 1003-ANTRAX |
| <input type="checkbox"/> 1008-BON JOVI | <input type="checkbox"/> 1077-CINDERELLA |
| <input type="checkbox"/> 1011-CURE | <input type="checkbox"/> 1011-CURE |
| <input type="checkbox"/> 1001-DEF LEPPARD | <input type="checkbox"/> 1071-GUNS N' ROSES |
| <input type="checkbox"/> 1023-IRON MAIDEN | <input type="checkbox"/> 1025-KISS |
| <input type="checkbox"/> 1026-LED ZEPPELIN | <input type="checkbox"/> 1069-LITA FORD |
| <input type="checkbox"/> 1068-METALLICA | <input type="checkbox"/> 1030-METALLICA |
| <input type="checkbox"/> 1031-MOTLEY CRUE | <input type="checkbox"/> 1087-NEW KIDS/Group |
| <input type="checkbox"/> 1033-OZZY OSBOURNE | <input type="checkbox"/> 1048-PEACE SIGN |
| <input type="checkbox"/> 1036-PINK FLOYD | <input type="checkbox"/> 1076-POISON |
| <input type="checkbox"/> 1039-SEX PISTOLS | <input type="checkbox"/> 1080-SKID ROW |
| <input type="checkbox"/> 1066-SLAYER | <input type="checkbox"/> 1064-VAN HALEN |
| <input type="checkbox"/> 1098-WARRANT | <input type="checkbox"/> 1063-WHITESNAKE |
| <input type="checkbox"/> 1079-WINGER/Kip | |

ROCK 'N' ROLL COMICS \$2.25

Collectors Items

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|--|---|
| <input type="checkbox"/> 1006-ALICE COOPER | <input type="checkbox"/> 1000-GUNS N' ROSES |
| <input type="checkbox"/> 1004-LED ZEPPELIN | <input type="checkbox"/> 1001-METALLICA/Skull |
| <input type="checkbox"/> 1005-MONSTROSITIES O ROCK | <input type="checkbox"/> 1002-PINK FLOYD |
| <input type="checkbox"/> 1007-MOTLEY CRUE | <input type="checkbox"/> 1003-ROLLING STONES |

3-D BUTTONS \$7.50

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|---|---|
| <input type="checkbox"/> 1004-ANTRAX/Notman | <input type="checkbox"/> 1007-GUNS N' ROSES/Izzy |
| <input type="checkbox"/> 1006-GUNS N' ROSES/Slash | <input type="checkbox"/> 1009-GUNS N' ROSES/Steve |
| <input type="checkbox"/> 1005-GUNS N' ROSES/Axl | <input type="checkbox"/> 1001-METALLICA/Skull |
| <input type="checkbox"/> 1008-GUNS N' ROSES/Duff | <input type="checkbox"/> 1000-POISON/Cat Face |

1990 CALENDARS \$15

Full Color Shot for Each Month

- | | |
|---|---|
| <input type="checkbox"/> 1003-DEBBIE GIBSON | <input type="checkbox"/> 1015-NEW KIDS ON BLOCK |
| <input type="checkbox"/> 1013-METALLICA | <input type="checkbox"/> 1029-WARRANT |

VELCRO WALLETS \$6

- | | |
|---|--|
| <input type="checkbox"/> 1008-DEF LEPPARD | <input type="checkbox"/> 1015-LED ZEPPELIN |
| <input type="checkbox"/> 1032-GUNS N' ROSES | <input type="checkbox"/> 1002-METALLICA |
| <input type="checkbox"/> 1013-KISS | <input type="checkbox"/> 1004-POISON |

NECKLACES \$8

Silvertone Great Quality

- | | |
|---|---|
| <input type="checkbox"/> 1000-AC/DC | <input type="checkbox"/> 1046-AEROSMITH |
| <input type="checkbox"/> 1033-ANKH | <input type="checkbox"/> 1003-ANTRAX |
| <input type="checkbox"/> 1003-ANTRAX | <input type="checkbox"/> 1005-CINDERELLA |
| <input type="checkbox"/> 1031-DEF LEPPARD | <input type="checkbox"/> 1038-GREAT WHITE |
| <input type="checkbox"/> 1039-GUNS N' ROSES | <input type="checkbox"/> 1015-KISS/Logo |
| <input type="checkbox"/> 1041-L.A. GUNS | <input type="checkbox"/> 1017-LED ZEPPELIN/Logo |
| <input type="checkbox"/> 1060-MARIJUANA LEAF | <input type="checkbox"/> 1019-MEGADETH |
| <input type="checkbox"/> 1065-MOTLEY CRUE/Logo | <input type="checkbox"/> 1036-PEACE SIGN |
| <input type="checkbox"/> 1023-PENTAGRAM/UpSide Down | <input type="checkbox"/> 1045-PINK FLOYD |
| <input type="checkbox"/> 1025-POISON | <input type="checkbox"/> 1040-RANDY RHOADS |
| <input type="checkbox"/> 1037-SLAYER | <input type="checkbox"/> 1030-STRYPER |
| <input type="checkbox"/> 1028-VAN HALEN | <input type="checkbox"/> 1044-WHITE LION |
| <input type="checkbox"/> 1042-WHITESNAKE | <input type="checkbox"/> 1032-WHITESNAKE |

"T" SHIRTS \$13 From Past Concerts Specify Size M, L, XL

- | | | |
|---|--|---|
| <input type="checkbox"/> 1572-AC/DC/Blow Up Video | <input type="checkbox"/> 1750-GUNS N' ROSES/Slash | <input type="checkbox"/> 1748-MOTORHEAD/Skull |
| <input type="checkbox"/> 1507-AC/DC/Heat Seeker | <input type="checkbox"/> 2136-GUNS N' ROSES/Stoned | <input type="checkbox"/> 1946-MR BIG/Top Hat & Shoes |
| <input type="checkbox"/> 1678-AC/DC/Missilehead | <input type="checkbox"/> 2111-HANOI ROCKS/Bangkok Shocks | <input type="checkbox"/> 1995-NEW KIDS/Street Sign |
| <input type="checkbox"/> 1053-AC/DC/Who Made Who | <input type="checkbox"/> 1745-HELL ON WHEELS/Pumpkins Fly Free | <input type="checkbox"/> 2057-NEW KIDS/Tuxedos |
| <input type="checkbox"/> 1687-AEROSMITH/All Over | <input type="checkbox"/> 1431-INKS/Kick | <input type="checkbox"/> 1957-NIGHTMARE/Don't Dream & Die |
| <input type="checkbox"/> 2056-AEROSMITH/Love In Elevator | <input type="checkbox"/> 1627-IRON MAIDEN/7th Son | <input type="checkbox"/> 1603-NUCLEAR ASSAULT |
| <input type="checkbox"/> 2064-AEROSMITH/Portrait | <input type="checkbox"/> 1630-IRON MAIDEN/Crunch | <input type="checkbox"/> 2084-OVERKILL/New LP Cover |
| <input type="checkbox"/> 2112-ALICE COOPER/Deaths Head Black | <input type="checkbox"/> 1497-IRON MAIDEN/Killers | <input type="checkbox"/> 2145-OVERKILL/Skull - Krusher |
| <input type="checkbox"/> 2113-ALICE COOPER/Leather White | <input type="checkbox"/> 1995-IRON MAIDEN/Live After Death | <input type="checkbox"/> 2144-OVERKILL/Tombstone |
| <input type="checkbox"/> 2163-ALICE COOPER/Studs | <input type="checkbox"/> 1624-IRON MAIDEN/Madness | <input type="checkbox"/> 1461-OVERKILL/We Don't Care |
| <input type="checkbox"/> 1115-ANARCHY | <input type="checkbox"/> 2054-IRON MAIDEN/Madden England | <input type="checkbox"/> 2143-OVERKILL/Years Of Decay |
| <input type="checkbox"/> 1707-ANARCHY/Punk Gang | <input type="checkbox"/> 1998-IRON MAIDEN/Mummy | <input type="checkbox"/> 1837-OZZY & LITA/Close My Eyes |
| <input type="checkbox"/> 1864-ANTRAX/Don't Look At Me | <input type="checkbox"/> 1998-IRON MAIDEN/Somebody In Time | <input type="checkbox"/> 1838-OZZY & ZACK WYLD/Live |
| <input type="checkbox"/> 1731-ANTRAX/Euphoria | <input type="checkbox"/> 1768-IRON MAIDEN/Spit Head Eddie | <input type="checkbox"/> 1745-OZZY OSBOURNE/Bible/Cheekiest |
| <input type="checkbox"/> 1778-ANTRAX/Fist Full Of Metal | <input type="checkbox"/> 2060-JIMI HENDRIX/Radio | <input type="checkbox"/> 1701-OZZY OSBOURNE/Crown Of Thorns |
| <input type="checkbox"/> 1179-ANTRAX/I Am The Man | <input type="checkbox"/> 1261-JIMMY PAGE/Guitar Great | <input type="checkbox"/> 1744-OZZY OSBOURNE/Lp Cover/Wicked |
| <input type="checkbox"/> 1782-ANTRAX/Judge Death | <input type="checkbox"/> 1807-JOAN JETT | <input type="checkbox"/> 1149-PEACE SIGN |
| <input type="checkbox"/> 1511-ANTRAX/No Frills | <input type="checkbox"/> 2190-JOE SATRIANI/Psychedelic Dream | <input type="checkbox"/> 1480-PLI Happy? |
| <input type="checkbox"/> 1510-ANTRAX/Not Man | <input type="checkbox"/> 1334-JOHNNY ROTTEN/Obnoxious | <input type="checkbox"/> 1483-PINK FLOYD/Collage |
| <input type="checkbox"/> 1181-ANTRAX/Skateboard | <input type="checkbox"/> 2110-KING DIAMOND/King Skull | <input type="checkbox"/> 2158-PINK FLOYD/Flags |
| <input type="checkbox"/> 1180-ANTRAX/Spread/Disease | <input type="checkbox"/> 1629-KINGDOM COME/Speaker | <input type="checkbox"/> 2131-PINK FLOYD/Lights Bulbs/Russia |
| <input type="checkbox"/> 1840-ANTRAX/Target | <input type="checkbox"/> 1539-KISS/Creatures | <input type="checkbox"/> 1734-PINK FLOYD/Live |
| <input type="checkbox"/> 2149-BADLANDS/Group Photo | <input type="checkbox"/> 1538-KISS/Destroyer | <input type="checkbox"/> 1762-PINK FLOYD/Momentary Lapse |
| <input type="checkbox"/> 2050-BANGO TANGOL/Lp Cover | <input type="checkbox"/> 1486-KISS/Group Crazy | <input type="checkbox"/> 1914-PINK FLOYD/Videos |
| <input type="checkbox"/> 1765-BON JOVI/Brotherhood | <input type="checkbox"/> 1756-KISS/Group Crazy | <input type="checkbox"/> 1571-PINK FLOYD/Live |
| <input type="checkbox"/> 2065-BON JOVI/Eagle | <input type="checkbox"/> 1755-KISS/Rock & Roll Over | <input type="checkbox"/> 1688-POISON/Cat/Long Live Rock |
| <input type="checkbox"/> 1766-BON JOVI/Gangster | <input type="checkbox"/> 1774-KISS/Smasher Thrasher | <input type="checkbox"/> 1826-POISON/On Tour/Live Shots |
| <input type="checkbox"/> 1838-BON JOVI/Guitar | <input type="checkbox"/> 2194-KISS/Sphinx/Hot In Shade | <input type="checkbox"/> 1872-POISON/Photo Collage |
| <input type="checkbox"/> 1693-BON JOVI/New Jersey | <input type="checkbox"/> 1893-KIX/Photo Letters | <input type="checkbox"/> 1625-POISON/Say Aah |
| <input type="checkbox"/> 1742-BON JOVI/USA '89 | <input type="checkbox"/> 2097-KREATOR/Monster | <input type="checkbox"/> 1871-POISON/Whiskey Bottle |
| <input type="checkbox"/> 2055-L.A. GUNS/Vampires | <input type="checkbox"/> 2055-L.A. GUNS/Vampires | <input type="checkbox"/> 1733-QUEENSRYCHE/Calling |
| <input type="checkbox"/> 1996-BONHAM/Group Shot | <input type="checkbox"/> 1613-L.A. GUNS/Shield & Skull | <input type="checkbox"/> 1732-QUEENSRYCHE/Mind Crime |
| <input type="checkbox"/> 2193-BRITNEY FOX/Lava Photo | <input type="checkbox"/> 1540-L.A. GUNS/Skull/Guns | <input type="checkbox"/> 1351-RAMONES/Logo |
| <input type="checkbox"/> 2192-BRITNEY FOX/Lp/Boys In Heat | <input type="checkbox"/> 1267-LED ZEPPELIN/1st Lp Cover | <input type="checkbox"/> 1214-RANDY RHOADS/Guitar Great |
| <input type="checkbox"/> 1987-BULLET BOYS/Band Photo/Sleazy | <input type="checkbox"/> 1541-LED ZEPPELIN/Collage | <input type="checkbox"/> 1933-RICHARD MARX/Face Photo |
| <input type="checkbox"/> 1060-CINDERELLA/Album | <input type="checkbox"/> 1619-LED ZEPPELIN/Hammer Of Gods | <input type="checkbox"/> 1903-ROLLING STONES/Master Tongue |
| <input type="checkbox"/> 1666-CINDERELLA/Headress | <input type="checkbox"/> 1268-LED ZEPPELIN/Houses Of Holy | <input type="checkbox"/> 2077-ROLLING STONES/Some Girls |
| <input type="checkbox"/> 1730-CINDERELLA/New Bimbo Logo | <input type="checkbox"/> 1736-LED ZEPPELIN/New Bimbo Logo | <input type="checkbox"/> 1861-S.O.D./Machine Gun |
| <input type="checkbox"/> 1771-CINDERELLA/Rebel | <input type="checkbox"/> 2185-LED ZEPPELIN/Old Man With Cards | <input type="checkbox"/> 1354-SAM HAIN |
| <input type="checkbox"/> 2182-CULT/Album/Sonic Temple | <input type="checkbox"/> 1542-LED ZEPPELIN/Physical Graffiti | <input type="checkbox"/> 1808-SAMANTHA FOX/Sexy Shot |
| <input type="checkbox"/> 1839-CULT/Fire Woman | <input type="checkbox"/> 1268-LED ZEPPELIN/Stairway | <input type="checkbox"/> 1648-SCORPIONS |
| <input type="checkbox"/> 2148-CULT/Group Photo | <input type="checkbox"/> 1265-LED ZEPPELIN/Swan Song/3 Color | <input type="checkbox"/> 1706-SEX PISTOLS/4 Face Shots |
| <input type="checkbox"/> 1692-CURE/Dia Gio Faces | <input type="checkbox"/> 2183-LED ZEPPELIN/Wizard W Symbols | <input type="checkbox"/> 1160-SEX PISTOLS/Anarchy In U.K. |
| <input type="checkbox"/> 1062-CURE/Kiss Me | <input type="checkbox"/> 1809-LIVING COLOR/Wild | <input type="checkbox"/> 1443-SEX PISTOLS/Bullocks |
| <input type="checkbox"/> 2091-D.R.I./Oblivion | <input type="checkbox"/> 1815-LIZZY BORDEN/Peace | <input type="checkbox"/> 355-SEX PISTOLS/Collage |
| <input type="checkbox"/> 1314-D.R.I./Running Figure | <input type="checkbox"/> 1823-LYNYRD SKYNYRD/Skull/Flag | <input type="checkbox"/> 2040-SEX PISTOLS/Never Trust A Hippie |
| <input type="checkbox"/> 2095-D.R.I./Trash Zone | <input type="checkbox"/> 1812-M.O.D./Gross Misconduct | <input type="checkbox"/> 1159-SEX PISTOLS/Save The Queen |
| <input type="checkbox"/> 2094-D.R.I./Violent Pacifico | <input type="checkbox"/> 2061-MEGADETH/Birth Of Vic | <input type="checkbox"/> 2048-SID & NANCY/The Real |
| <input type="checkbox"/> 2191-DANGEROUS TOYS/Clown & Crossbones | <input type="checkbox"/> 1102-MEGADETH/Kill For Thrill | <input type="checkbox"/> 2041-SID VICIOUS/My Way |
| <input type="checkbox"/> 2068-DANGEROUS TOYS/Skulls | <input type="checkbox"/> 1689-MEGADETH/Killings My | <input type="checkbox"/> 2201-SKID ROW/Across U.S. |
| <input type="checkbox"/> 1809-DANGERS/Group | <input type="checkbox"/> 1646-MEGADETH/Mary Jane | <input type="checkbox"/> 2053-SKID ROW/Piece Of Me |
| <input type="checkbox"/> 1529-DAVID LEE ROTH/Skyscraper | <input type="checkbox"/> 1101-MEGADETH/Peace Sells | <input type="checkbox"/> 2147-SYD VICIOUS/Anarchy Sign |
| <input type="checkbox"/> 1311-DEAD KENNEDYS/Cambodia | <input type="checkbox"/> 1544-MEGADETH/Radiation | <input type="checkbox"/> 1555-SLAYER/Creatures |
| <input type="checkbox"/> 1313-DEAD KENNEDYS/Logo | <input type="checkbox"/> 1582-MEGADETH/So Far So Good | <input type="checkbox"/> 2157-SLAYER/Spill The Blood |
| <input type="checkbox"/> 1466-DEEP PURPLE/Album Shot | <input type="checkbox"/> 1071-MEGADETH/Vick Battlehead | <input type="checkbox"/> 1982-STEVIE NICKS/Photo/Hat |
| <input type="checkbox"/> 1735-DEF LEPPARD/Disk | <input type="checkbox"/> 1570-METALLICA/Acholica | <input type="checkbox"/> 1691-STRYPER/In God Logo |
| <input type="checkbox"/> 1488-DEF LEPPARD/Hysteria | <input type="checkbox"/> 2037-METALLICA/Bones/Zorlac | <input type="checkbox"/> 1690-STRYPER/In God Photos |
| <input type="checkbox"/> 1639-DEF LEPPARD/Portrait | <input type="checkbox"/> 1547-METALLICA/Collage | <input type="checkbox"/> 2184-SUICIDAL TENDENCIES/Feel Like Sh- |
| <input type="checkbox"/> 1391-DEF LEPPARD/Women | <input type="checkbox"/> 1389-METALLICA/Crash Course | <input type="checkbox"/> 2147-SYD VICIOUS/Anarchy Sign |
| <input type="checkbox"/> 1856-DESTRUCTION/Big Head | <input type="checkbox"/> 1073-METALLICA/Damage Inc. | <input type="checkbox"/> 2141-SYD VICIOUS/Drugs Kill |
| <input type="checkbox"/> 1226-DIO/Dream Evil | <input type="checkbox"/> 1668-METALLICA/Damaged Justice | <input type="checkbox"/> 2000-TESLA/Lightning |
| <input type="checkbox"/> 1490-DOKKEN/Back For Attack | <input type="checkbox"/> 2069-METALLICA/Doris | <input type="checkbox"/> 1815-TESLA/Lp Cover |
| <input type="checkbox"/> 1722-DOKKEN/Beast From East | <input type="checkbox"/> 2038-METALLICA/Eyeback/Zorlac | <input type="checkbox"/> 2165-TESLA/Photo Strips |
| <input type="checkbox"/> 1628-DOKKEN/Group | <input type="checkbox"/> 1399-METALLICA/Garage Days | <input type="checkbox"/> 1920-TESTAMENT/Discola |
| <input type="checkbox"/> 2036-DOORS/Jim Morrison | <input type="checkbox"/> 1717-METALLICA/Group Photo | <input type="checkbox"/> 2197-TESTAMENT/Green House Effect |
| <input type="checkbox"/> 1528-EXODUS/Bonded | <input type="checkbox"/> 1761-METALLICA/Harvest Of Sorrow | <input type="checkbox"/> 1921-TESTAMENT/New Order |
| <input type="checkbox"/> 1526-EXODUS/Cannibal | <input type="checkbox"/> 1667-METALLICA/Justice | <input type="checkbox"/> 2129-TESTAMENT/Sonic Temple |
| <input type="checkbox"/> 1867-EXODUS/Global | <input type="checkbox"/> 1074-METALLICA/Kill 'Em All | <input type="checkbox"/> 1884-TOM PETTY/Tarot Card |
| <input type="checkbox"/> 1868-EXODUS/Toxic Waltz | <input type="checkbox"/> 1568-METALLICA/Lighting | <input type="checkbox"/> 2166-TORA TORA/Suprise Attack |
| <input type="checkbox"/> 1326-EXPLOITED/Punks | <input type="checkbox"/> 1075-METALLICA/Metal Up Your Ass | <input type="checkbox"/> 2107-TOXIK/Think This |
| <input type="checkbox"/> 1877-EXTREME/Funk Out | | |

LOVE HURTS

As recorded by Joan Jett

BOUDLEAUX BRYANT

Love hurts
Love scars
Love wounds and mars
Any heart
Not tough
Nor strong enough
To take a lot of pain
Take a lot of pain
Love is like a cloud

Holds a lot of rain
Love hurts
Love hurts.

I may
Be slow
But even so
I know a thing or two
I've learned
From you
I've really learned a lot
Really learned a lot
Love is like a stove
Burns you when it's hot
Love hurts

Love hurts.

Some fools rave of happiness
Blissfulness, togetherness
Some fools fool themselves I
guess
But they're not fooling me
I know it isn't true
No it isn't true
Love is just a lie
Made to make you blue
Love hurts
Love hurts.

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WAIT FOR YOU

As recorded by Bonham

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JOHN SMITHSON
IAN HATTON
DANIEL MacMASTER
BOB EZRIN

Come tomorrow
One day closer to your heart
Lost around me
Is time in itself when you're
near
Take the time
I'll show you the lover for you
You're too young
To know what it is that I feel.

All that I can do
Is wait for you
All that I can do
Is wait for you.

Full of sorrow
Your eyes are too wide and too
new
No one knows
These feelings I get when you're
near
Even I
I can't give you love without
fear
You're too young
I don't know what's keeping me
here.

All that I can do
Is wait for you
Just wait for you.

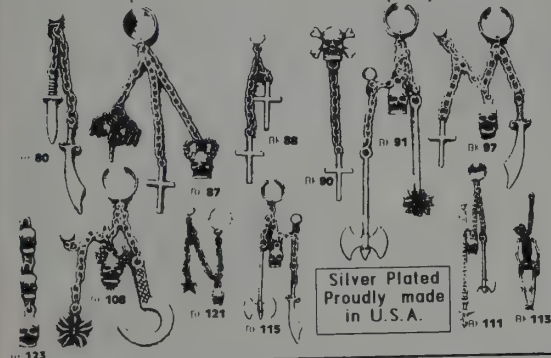
All that I can do
All that I can do.

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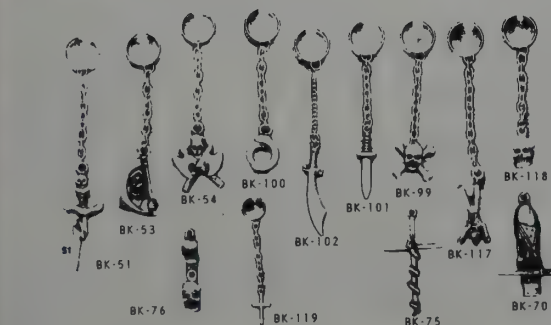


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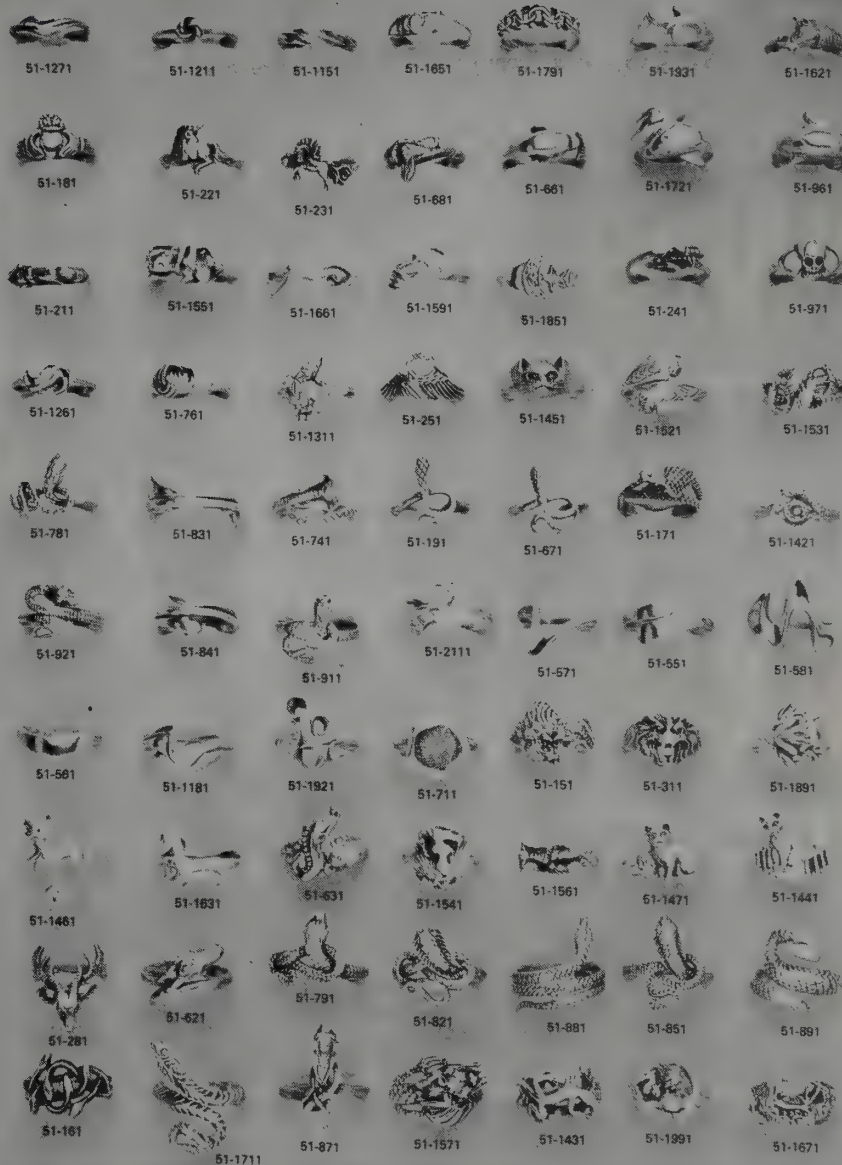
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HP-16

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ERIK TURNER
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JOEY ALLEN
OF
WARRANT

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HURTING KIND (I've Got My Eyes On You)

As recorded by Robert Plant

PHIL JOHNSTONE
ROBERT PLANT
CHARLIE JONES
DOUG BOYLE
CHRIS BLACKWELL

*She's the girl of my dreams
she's the girl on my mind
She used to play me for a fool
'cos she's the hurtin' kind.*

*I lost my heart in the east
another part in the west
You better jump back baby
you're the girl I love the best
Ride on the wind there's nothing
I won't do
I'm coming up real fast I've got
my eyes on you.*

*And see the eyes of love tell me
what you see
I see your long black hair
movin' over me.*

*Let's talk about love, let's talk
about love
Let's talk about love, let's talk
about love.*

*All right
All right
All right I've got my eyes on
you.*

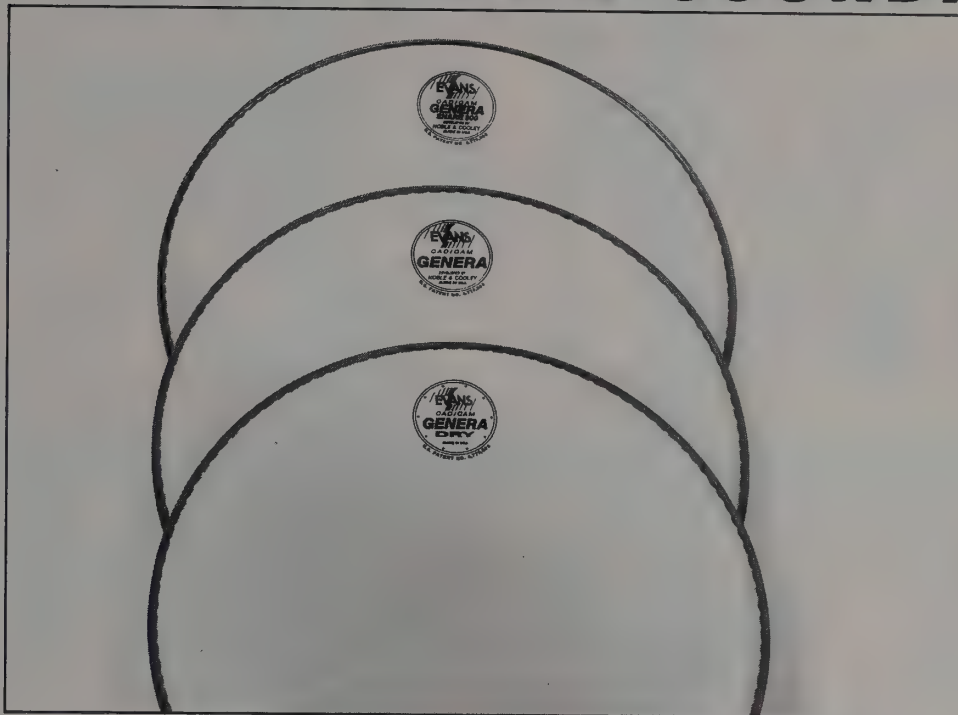
*I left my heart over here
another part over there
I still got plenty left and baby I
don't care.*

*Let's talk about love, let's talk
about love
Let's talk about love, let's talk
about love.*

*All right
All right
All right I've got my eyes on you
Don't blame me
Oh it won't hurt you
Don't blame me
It's plain to see
You know a little thing.*

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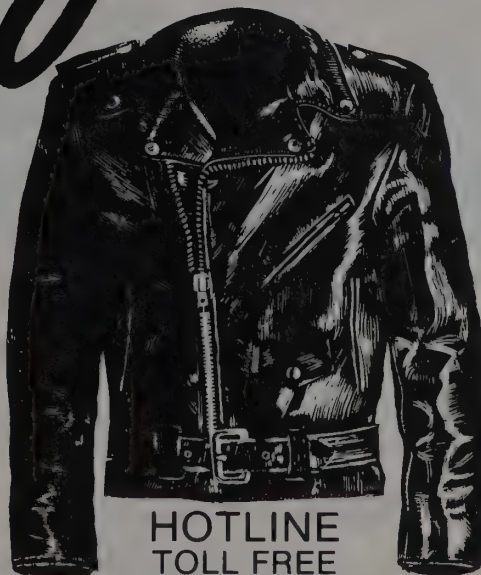
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WILD YOUNG AND CRAZY

As recorded by Hericane Alice

BRUCE NAUMANN
IAN MAYO
DANNY GILL

I was born broke without a dollar

*Livin' out on the street yea
If I could steal more than I
could swallow*

Bèt your ass I'd be free ooh.

*I broke the law but the law
can't touch me
'Cause I could never slow down
baby*

*So come along for a ride in the
fast lane
Oh yeah.*

*'Cause I'm wild young and
crazy
You got to know that
I'm wild young and crazy.*

*Lots of people pray to get to
heaven
Well come along with me
If you could live the life that I
been livin'
Now people why can't you see.*

*You've only got one life you've
got to live it
Never, never slow down baby
So come along for a ride in the
fast lane
Oh yeah.*

*'Cause I'm wild young and
crazy
You got to know that
I'm wild young and crazy.*

*No more take a number no more
wastin' time
Life don't get any longer so
don't you fall behind
Ooh baby yes I'm wild and I'm
young so come along with me
Slip yourself in I'm in the
driver's seat.*

*'Cause I'm wild young and
crazy
You got to know that
I'm wild young and crazy.*

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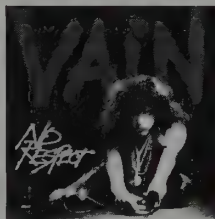
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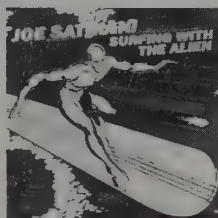
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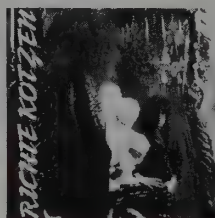
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As recorded by L.A. Guns

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TRACII GUNS
PHILIP LEWIS
KELLY NICKELS
STEVE RILEY

*She was always something
special
A diamond shining bright in the
rain
Everybody dreams of angels
No one will ever know
How much I loved ya so.*

*Now it all seems funny
Kinda like a dream
Things ain't always what they
seem
What a shame
What happened to Jane.*

*U were always on my mind
A child like summer days in the
sun
Slowly wishes turn to sadness
Time don't heal a broken gun
I wish I'd never let u go
Hear me now 'cause I want ya
to know.*

*Now it all seems funny
Kinda like a dream
Things ain't always what they
seem
What a shame
What happened to Jane.*

*Now she's breakin' hearts in
heaven
Shining bright in the sky
I still hear her voice in the wind
I still think of u in the night
Well I guess she'll never know
How much I need her so.
(Repeat chorus)*

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CARONIA

Can't you see him stalking in
the night
The moon is full the tide is right
Lunacy escapes his mind
He's detrimental to his kind
His former residence was hell
His vengeance now will surely
swell
'Cause as the day turned into
night
There was no darkness only
light.

Lunatic
The moon controls his life
Psychotic
He's taking out the knife
Apogee
The feelings were less then
Perigee
It's time to kill again
Forces
Beyond our control
When Mother Nature's talking
do what you're told
Helpless
To what's going down
The only answer
Full moon.

He sees his victim in the light
The harvest can be reaped
tonight
Her footsteps down the beaten
path
Will soon be silenced with his
wrath
And as he closes on his prey
The young fair maiden now
must pay
'Cause as she walks
unknowingly
He grasps his knife in ecstasy.

Lunatic
The moon controls his life
Psychotic
He's raising up the knife
Apogee
The feelings were less then
Perigee

It's time to kill again
Forces
Beyond our control
When Mother Nature's talking
do what you're told
Helpless
To what's going down
The only answer
Full moon.

I never seem to question why
I do these morbid things
Questions are forbidden
For the happiness it brings to
me
I kill, I kill, I kill for thrills
Well that's the way it goes
I'll slash you, bring you, kill you
now
Down with me you'll go.

He grabs the maiden in the
night
Hoping she will run or fight
Either one will be okay
'Cause any choice she'll make
she'll pay
She sees his face but she can't
scream
Hoping that it's just a dream
But as the knife cut through her
clothes
His happiness arose.

Lunatic
The moon controls his life
Psychotic
He's plunging in the knife
Apogee
The feelings were less then
Perigee
It's time to kill again
Forces
Beyond our control
When Mother Nature's talking
do what you're told
Helpless
To what's going down
The answer
Full moon.

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PSYCHOTIC REACTION

As recorded by Trouble

ERIC WAGNER
BRUCE FRANKLIN
RICK WARTELL

See the man standing in the rain
Must be waiting for the train
All the people they stop an' stare
But there's nobody there.

Psychotic reaction
Hell in disguise
Psychotic reaction
The old man dies
Hearing words of things unspoken
The telephone is broken
All the people waiting in a line
Can you spare the time.
(Repeat)

See the man living in a tree
Hang a sign on me
Bad news on the doorstep
yesterday
Won't you come out to play.

Psychotic reaction
Hell in disguise
Psychotic reaction
The old man dies
Hearing words of things unspoken
The telephone is broken
All the people waiting in a line
Can you spare the time.

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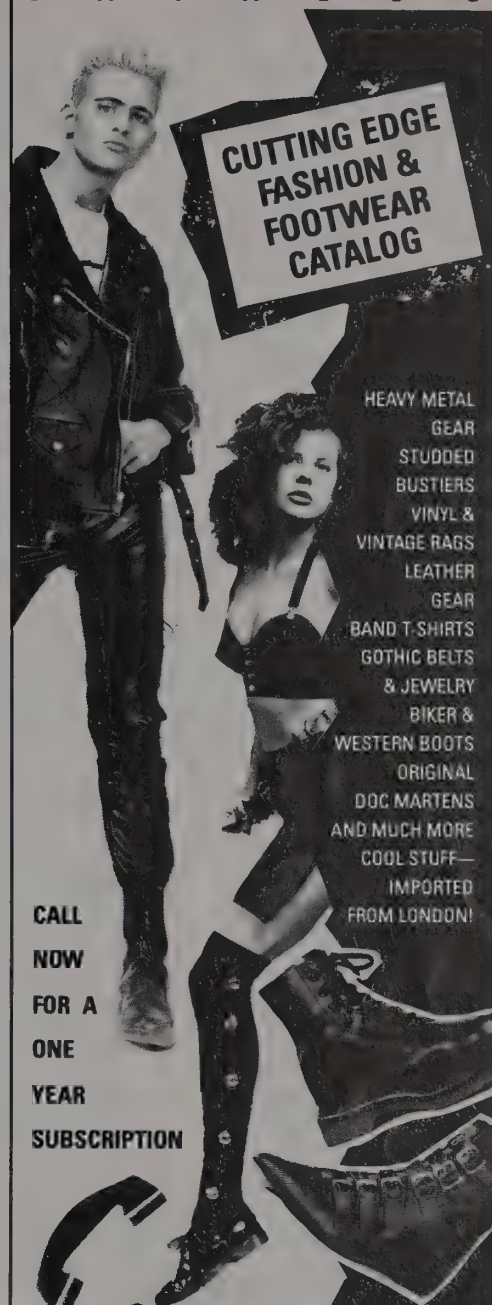
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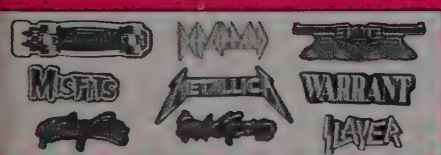


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I think you've got me in checkmate

Kiss me and I start to break, break, break.

(Repeat chorus)

It's a matter of love and death

Kiss me kill me

Not the crocodile tears you cry

Kiss me kill me

When you kiss me you kill me

Kiss me kill me

Love and rattlesnake kisses tonight.

Hissing like a rattlesnake

Kiss me and I start to shake

Listening to my heart break, break, break.

(Repeat chorus)

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INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

Attention drummers! If you have been reading this column for any length of time, you've surely seen us cover Tama drums more than once — and you know that in our opinion (and we're not alone), Tama makes some of the best drums you can buy. They're built to take a pounding and last and last. They sound great, and they come in a wide enough range of sizes and styles to satisfy most anyone.

Recently, Tama introduced an outstanding new series of kits, under the name Rockstar — the Rockstar Deluxe and Rockstar Pro lines. They more than maintained the Tama tradition of excellence. Now, however, Tama has offered an impressive list of upgrades on all Rockstar Deluxe and Pro kits. These upgrades, available on both Deluxe and Pro kits, include: solid one-piece die-cast high-tension lugs to help your heads stay in tune longer and truer, and to help eliminate annoying rattles and other incidental noises; Tama's

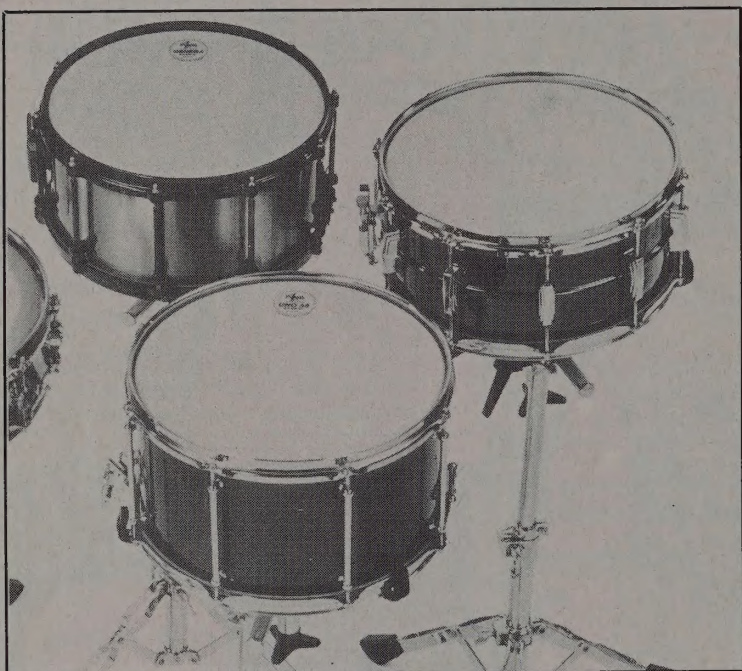


The Tama RD522: One of their latest additions to an already fine line of drums.

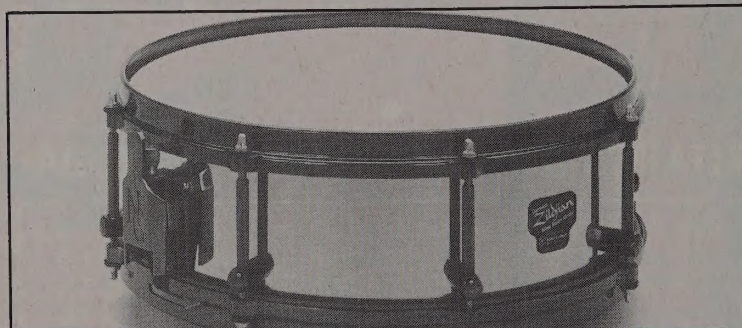
rock-solid and versatile Omnisphere tom holder; Remo Pin-stripe heads; and basswood shell interiors, which are perhaps the best wood there is for drum shells because of their strength, brightness and natural resonance. On Rockstar Pro kits only, additional upgrades include the legendary Camco 6735 chain-drive bass pedal, famed for its quick response, fluid feel, and dependability; and matching-finish wood bass drum hoops.

Rockstar Deluxe sets come in eight hot, road-proven finishes: dark blue, dark red, firestorm red, gun metallic gray, jet black, misty chrome, pure white and rock chrome. Rockstar Pro sets come in three painted finishes.

Two great series of drum kits just got even better. For more info, write Tama at 1726 Winchester Road, P.O. Box 886, Bensalem, PA 19020.



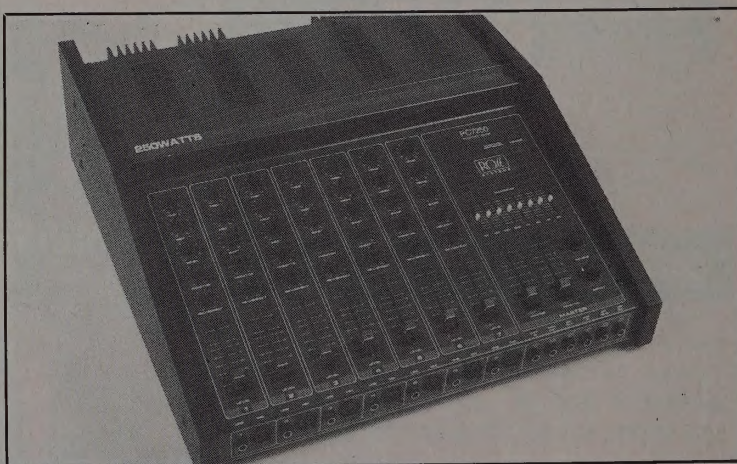
A company called Evans revolutionized the world of drumheads some 15 years ago with their so-called "oilskin" heads: two thin heads with a layer of oil between them, sealed at the edges. Now, Evans is also making more traditional, "dry" drumheads — and even though the "dry" does mean no oil, that does *not* mean these heads aren't a bit unusual. Evans dry heads come in three types, all of which feature white coated playing surfaces, and Evans' exclusive Dry venting process — with small, multiple air vents around the perimeter of the head which "vent" the sound. The three series of Dry heads include the single-ply Uno 58, the single-ply-with-internal-tone-ring Genera, and the double-ply ST. Dry heads are endorsed by several recording and touring pros, including former Alice Cooper drummer Jonathan Mover. For more info write Evans Products Inc., P.O. Box 58, 201 W. Trail, Dodge City, KS 67801.



Legendary cymbal-makers Avedis Zildjian now make *drums*, too — in conjunction with world-renowned drum-makers Noble & Cooley. A year ago this partnership yielded a beautiful 14" x 6½" snare drum; now they've come up with a second snare. Like the first, its shell is made from Zildjian's own patented bronze cymbal alloy. The new snare, however, is 4½" deep, giving it the feel of a piccolo snare with the power of a standard-sized snare. It also has Nobel & Cooley's brand-new "Cam-Action" snares, a new snare bed design, and a unique 8-lug tuning system. It's a heck of a snare. To learn more, write Avedis Zildjian Co., 22 Longwater Drive, Norwell, MA 02061.



Martin Guitars Co. has put its Darco acoustic and electric strings in new packaging — pictured here — so be on the lookout. Sets include 6 and 12-string acoustic in 80/20 bronze and 92/8 phosphor bronze; concert classic silverplated wound; plus dulcimer, banjo and mandolin strings. Also repackaged are Darco electric strings featuring lock-twist construction. For more info, write Martin Guitar Co., 510 Sycamore St., Nazareth, PA 18064.



IMC's Ross Systems Division has introduced a new, updated 250-watt powered mixing console, the PC250, featuring 3 bands of EQ, main and monitor level faders, mix-out jack, monitor-in jack, effects send and return jacks, and a monitor-out jack. The PC250 lists for \$699.95. For more info, write Ross Systems, 1316 Lancaster Ave., Ft. Worth, TX 76102.



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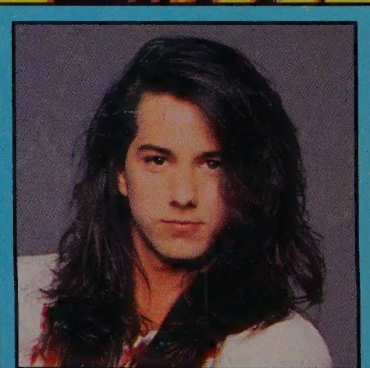


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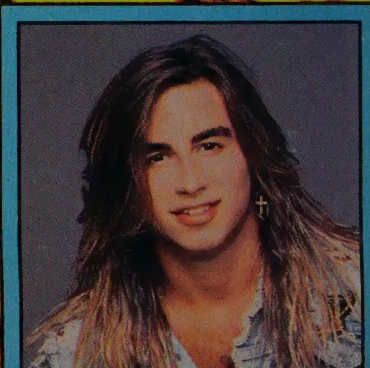
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